

May 30, 2013

Dear Hilary,

Please accept my submission of Application for Nomination to the Heritage Preservation Commission for local landmark designation of the Venetian Gothic Anson Strong Brooks Mansion at 2445 Park Avenue.

I believe that the property may be eligible for local landmark designation under up to five of the criteria: 1, 2, 3, 4, and 6.

To my knowledge, and the knowledge of other architectural historians, there is no other Venetian Gothic structure—and certainly no Venetian Gothic residence—anywhere in the Twin Cities, or even Minnesota. It is an entirely unique design for this region, rendered by two of our City's most prolific architects: Franklin Long and his son Louis, under the firm name Long & Long.

As well, original owner Anson Strong Brooks was one of Minneapolis's most influential early residents—a commercial and civic leader of the day—and the house that he built was an elegant example of this success.

At one time there were 35 mansions along Park Avenue's "Golden Mile." Now there are only about a half dozen, warranting preservation of the important few that remain.

Architectural historian Larry Millett refers to the Anson Brooks Mansion as “a little piece of Venice on Park Ave,” and, indeed, it is. The property is one that is greatly valued by immediate neighbors and the neighborhood at large, and represents an important piece of our City's—and region's—history.

I am asking that if staff agrees that the property merits historic designation, that the property be placed under interim protection.

Please let me know if you have questions or need further information.

Sincerely,

Sue Hunter Weir, HPC Commissioner

APPLICATION FOR NOMINATION HERITAGE PRESERVATION COMMISSION MINNEAPOLIS, MINNESOTA

The undersigned hereby applies for Nomination of the following property to be considered for designation as a landmark or historic district, as authorized in section 599.220 of the Minneapolis Code of Ordinances.

1. Street Address of Affected Property:

2445 Park Avenue, Minneapolis, MN 55404

Legal Description:

PID: 35-029-24-23-0040

Municipality: MINNEAPOLIS

Addition Name: BELL BROTHERS' ADDITION TO MINNEAPOLIS

Lot:

Block: 002

LOTS 5, 6, 7, AND 8

2. Name of Applicant and Relationship to Property:

Applicant: Commissioner Sue Hunter Weir, Mpls Heritage Preservation Commission

Address: 2731 12th Avenue S., Minneapolis, MN 55407

Daytime Telephone: (612) 874-9233

Researcher: Ryan Knoke

Address: 3621 Park Avenue, Minneapolis, MN 55407

Daytime Telephone: (612) 232-5480

3. Name of Property Owner (if different than applicant): The Lemna Corporation

Address: 2445 Park Avenue, Minneapolis, MN 55404

Daytime Telephone: Poldi Gerard, (612) 205-2160

Property currently listed for sale with Constance Vork of Lakes Area Realty,
(612) 396-4046

Does the property owner support this nomination? ____ Yes ____ No

(If "Yes", attach a statement signed by the property owner that he/she is aware of and supports the nomination.)

4. Describe the historical, cultural, architectural, archaeological or engineering significance of the property. Include copies of any original building permits. Describe the physical condition of the property and whether the property retains sufficient integrity to convey its significance. State how the property meets at least one of the criteria for designation as a landmark or historic district contained in Section 599.210 of the Heritage Preservation Regulations. Attach additional documentation as needed:

SIGNIFICANCE: The subject property may be eligible for local designation as an individual landmark under criteria 1, 2, 3, 4, and 6.

Criteria #2: The property is associated with the lives of significant persons or groups.

Anson Strong Brooks Family

Overview

Lumber baron Anson Strong Brooks was born September 6, 1852, in Redfield, NY, the youngest son of Sheldon and Jeanette (Ranney) Brooks (*see “About Sheldon Brooks” on page 17*).

Anson’s brothers were George, Lester, and Dwight. Sheldon and Jeanette Brooks moved their family to Minnesota in 1856. Anson married Georgiana Lillian Andros on July 24, 1876. They had two children: Paul Andros Brooks (1881 – 1941) and Stanley Brooks (1886 – 1907).

Brooks-Scanlon Lumber Company

Anson’s oldest brother, George, died in 1861 when Anson was only 9 years old. Twelve years later in 1873, he formed a partnership with his two surviving brothers, Lester and Dwight, and went into the grain elevator business under the name Brooks Brothers. Anson Brooks served as President of the company, which continued until 1907, by which time it owned 35 grain elevators and had extensive holdings of other property. While still in the grain elevator business, in 1896 the three Brooks brothers went into the lumber business, opening their first double band sawmill in Cass Lake, Minnesota, in 1898. The great success of the mill led the Brooks brothers to partner with M. J. Scanlon and Henry E. Gipson to organize the Brooks-Scanlon Lumber Company in 1901. By 1903 Brooks-Scanlon had become the largest lumber sawing mill in the Northwest (*Figures 1A-B*), allowing Anson Brooks to acquire great wealth. Lester Brooks, who had served as President of the company, died in 1902, and brother Dwight Brooks took over the Presidency. Anson served as Vice-president, and eventually President. Under Anson and Dwight’s leadership, the Brooks-Scanlon Company achieved substantial growth and success, eventually opening operations throughout the United States and Canada, including Louisiana, Florida, Montana, Oregon, and British Columbia. (*For additional information, see “Appendix A: Brooks-Scanlon Lumber Company.”*)

Civic Leader

In addition to being a highly successful businessman, serving on the Minneapolis Chamber of Commerce (*Figure 2*), in 1904 Anson joined a number of other civic leaders—including Samuel D. Cargill, John De Laittre, William H. Dunwoody, Edwin W. Herrick, Henry L. Little, fellow Park Avenue neighbor Sumner T. McKnight, Charles and John Pillsbury, George F. Piper, and Thomas H. Shevlin—in bringing the “Father of the Waters” sculpture from Italy to Minneapolis, where today it is housed in the rotunda of Minneapolis City Hall. Anson Brooks’ name appears along with the aforementioned city leaders on the plaque at the base of the sculpture (*Figures 3A-C, 4, and 5*).

Building His Venetian Gothic Dream Home on Park Avenue

Anson and Georgiana’s youngest son, Stanley, died in 1907, at the age of 19, while the family’s Venetian Gothic dream home was still under construction. Upon completion of the mansion, Anson, Georgiana, and 26-year-old Paul—who by this time worked as an attorney for his father’s successful lumber company—moved into 2445 Park Avenue where they lived with a staff of four, including servants, a housekeeper, and a chauffeur.

Anson and Georgiana continued to live at 2445 Park Avenue until 1920 when the couple (now 66 and 60, respectively), “downsized” to a roughly 12,000 square foot mansion Anson commissioned at 2535 Park Avenue (currently the home of Thomson-Dougherty Funeral Home). Anson left his Venetian Gothic palace to his only surviving son, Paul.

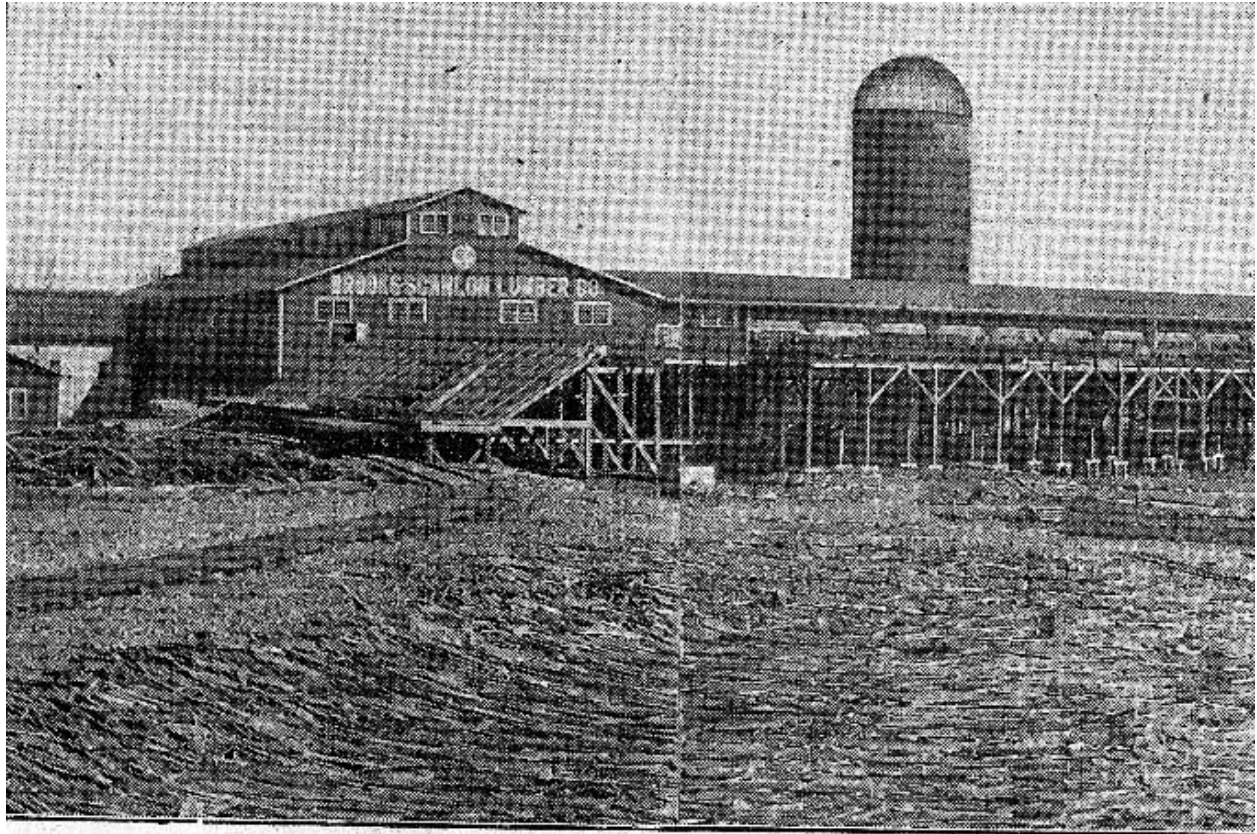
The Paul Brooks Years

Paul Brooks, his wife Hazel, and their four children (Pauline, Anson, Barbara, and Sheldon) continued to live at 2445 Park Avenue—along with 10 live-in staff, including a gardener, nurse, cooks, maids, and chauffeurs—well into the 1930s, marking nearly 30 years that 2445 Park Avenue remained in the Brooks family. By 1940, Paul Brooks and his family—like many of the early mansion owners—had moved permanently to the family’s Lake Minnetonka home. (*see “Criteria #1: The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history.”*)

Death

Following the death of Georgiana just a few years earlier in 1934, Anson Strong Brooks died on August 3, 1937, just one month shy of his 85th birthday.

Brooks-Scanlon Lumber Co. continued to operate until 1980 when it merged with the Diamond International Corp. The last sawmill remained active until 1994.



THE LARGEST LUMBER SAWING MILL IN THE NORTHWEST.

Bassett & Co.—412 S 1st.
 Johnson, F. L. Co.—3d cor. 3d av S.
 North Star—River bank, foot 3d
 av N.
 Stetson & Nelson, 6th cor. 2d av N.
 (E. D.) and 9th cor. Central av.
 Union Planing Mills, R. B. Langdon
 & Co., proprietors, 3d cor 10th av S.
 The manufacturers of sash, doors
 and blinds were:
 Bardwell, Robinson & Co.—Foot
 13th av S on M. & St. L. R. R.
 Fraser, Holbrook & Co.—Main cor.
 1st av S.

the world, it is equally true that some
 of the larger operators must soon look
 elsewhere for timber lands. Many of
 the wealthy lumbermen of Minneap-
 olis and the northwest are turning
 their attention to the Pacific coast,
 and are making heavy investments in
 that part of the country. The Mis-
 sissippi Valley Lumberman gives the
 following very interesting resume of
 the operations of northwestern men on
 the coast:

"Perhaps the largest individual
 owner of timber in the west is not

eastern Washington, as well
 trolling one of the largest bc
 fir and cedar in British Co
 These men are both experie
 bermen and are making succ
 low them to the timber of the
 large amount of Idaho pine is
 east for use in the sash and d
 tories to take the place of th
 ing supply of white pine, and
 Humbird and Glover are reap
 returns.

"Among the other invest

Figure 1A: The Minneapolis Journal, November 26, 1903, Silver Anniversary Edition, Lumber, Page 2.

Robbins of St. Paul, who erected in fir; H. L. Jenkins, who owns both mills—fir, cedar and spruce—in northern Washington and south-British Columbia, in which he recently purchased the largest plant in the world, and S. H. Bowman of the S. H. Bowman company, of Minneapolis, both a manufacturer and fir and cedar in the state of Wisconsin and Minnesota, produced seven and a half percent of all kinds of lumber.

The development of the Pacific lumbering operations is still very small. The states of Wisconsin and Minnesota produced seven and a half percent of all kinds of lumber.



THE SCANLON-GIPSON COMPANY.

The Scanlon-Gipson Lumber company is one of the largest concerns in the northwest. With its allied concern, the Brooks-Scanlon Lumber company, it has an annual capacity of 235,000,000 feet. The company was organized ten years ago and built a mill at Nickerson, Minn., securing a large tract of timber in which it is still operating. Three years later it purchased a yard in this city from H. F. Brown, which it has continued to operate to this day.

In 1898 the company invested in timber lands and erected a mill at Cass Lake. In 1901 the Brooks-Scanlon Lumber company secured a large amount of standing timber north of Duluth and erected one of the largest and best mills in the northwest at Scanlon, Minn., on the Northern Pacific and Great Northern lines. Scanlon is three miles from Cloquet and about eighteen from Duluth. The company is not interested in retail yards, but its wholesale business extends over twelve states, and it maintains a selling office at Chicago.

The officers are D. F. Brooks, president; A. S. Brooks, vice president; M. J. Scanlon, treasurer; H. E. Gipson, secretary, and P. R. Brooks, assistant secretary.

BARDWELL-ROBINSON CO.

Manufacturers and Wholesalers of Sash, Doors, Moldings, etc.

This company began business under the name of Bardwell & Bisbee in 1873, being composed of C. S. Bardwell and L. C. Bisbee. Shortly after Mr. Bisbee sold his interest to S. C. Robinson, the firm name changing to Bardwell, Robinson & Co. In 1879 C. N. Robinson became a member of the firm. The factory was then at the foot of Thirteenth avenue S. To meet demands of increasing business, in 1884 the commodious factory (the present location) was built, at Twenty-fourth avenue N and Second street, to which numerous additions have since been made. On May 15, 1892, the firm incorporated. Seven

A. E. WHITMORE.

Wholesale and Retail Lumber Dealer.

One of the enterprising and progressive lumber merchants of the city is the gentleman whose name appears at the head of this sketch.

He began his business career in the year 1886 in the employ of W. P. Clark and continued in this position until 1900, when he established his own lumber yard.

His natural ability and experience soon enabled him to build up a lucrative local business as well as extending the field of his operations thruout the northwest. He makes a specialty of cedar, telegraph and telephone poles.

THE H. B. WAITE LUMBER CO.

The H. B. Waite Lumber company, with offices in the Lumber Exchange, was organized about eight years ago by C. P. Bratnober and H. B. Waite, the latter managing the business. The firm at once made a specialty of Washington cedar shingles and Pacific coast lumber and, as it grew, extended its operations to the westward.

To-day the firm is manufacturing pine lumber at Minneapolis to the extent of about 20,000,000 feet annually, while it also manufactures and handles each year 5,000 car loads of western shingles and lumber. Its mills are located at Clear Lake, Ballard, Getchell, Granite Falls and Parkers Spur, Wash. Ultimately the major portion of the business will be in the handling of the product of these mills.

PARK RAPIDS LUMBER COMPANY

The Park Rapids Lumber company has a mill at Park Rapids, Minnesota, with a yearly capacity of about 15,000,000 feet, and sell its lumber in the immediate territory tributary to Park Rapids.

The company built the mill there for the purpose of sawing a contract of timber consisting of about a hundred million feet, which it had bought from J. S. Pillsbury & Co. It has been operating there about four years.

The officers of the company are J. E. Glass, president; C. W. Sawyer, vice president; C. H. Carpenter, sec-

Figure 1B: Detail, *The Minneapolis Journal*, November 26, 1903, Silver Anniversary Edition, Lumber, Page 2.

MINNEAPOLIS CHAMBER OF COMMERCE



1. W. C. Farnham	21. J. L. Bennett	41. J. C. Bennett	61. J. C. Bennett	81. J. C. Bennett
2. W. C. Farnham	22. J. L. Bennett	42. J. C. Bennett	62. J. C. Bennett	82. J. C. Bennett
3. W. C. Farnham	23. J. L. Bennett	43. J. C. Bennett	63. J. C. Bennett	83. J. C. Bennett
4. W. C. Farnham	24. J. L. Bennett	44. J. C. Bennett	64. J. C. Bennett	84. J. C. Bennett
5. W. C. Farnham	25. J. L. Bennett	45. J. C. Bennett	65. J. C. Bennett	85. J. C. Bennett
6. W. C. Farnham	26. J. L. Bennett	46. J. C. Bennett	66. J. C. Bennett	86. J. C. Bennett
7. W. C. Farnham	27. J. L. Bennett	47. J. C. Bennett	67. J. C. Bennett	87. J. C. Bennett
8. W. C. Farnham	28. J. L. Bennett	48. J. C. Bennett	68. J. C. Bennett	88. J. C. Bennett
9. W. C. Farnham	29. J. L. Bennett	49. J. C. Bennett	69. J. C. Bennett	89. J. C. Bennett
10. W. C. Farnham	30. J. L. Bennett	50. J. C. Bennett	70. J. C. Bennett	90. J. C. Bennett
11. W. C. Farnham	31. J. L. Bennett	51. J. C. Bennett	71. J. C. Bennett	91. J. C. Bennett
12. W. C. Farnham	32. J. L. Bennett	52. J. C. Bennett	72. J. C. Bennett	92. J. C. Bennett
13. W. C. Farnham	33. J. L. Bennett	53. J. C. Bennett	73. J. C. Bennett	93. J. C. Bennett
14. W. C. Farnham	34. J. L. Bennett	54. J. C. Bennett	74. J. C. Bennett	94. J. C. Bennett
15. W. C. Farnham	35. J. L. Bennett	55. J. C. Bennett	75. J. C. Bennett	95. J. C. Bennett
16. W. C. Farnham	36. J. L. Bennett	56. J. C. Bennett	76. J. C. Bennett	96. J. C. Bennett
17. W. C. Farnham	37. J. L. Bennett	57. J. C. Bennett	77. J. C. Bennett	97. J. C. Bennett
18. W. C. Farnham	38. J. L. Bennett	58. J. C. Bennett	78. J. C. Bennett	98. J. C. Bennett
19. W. C. Farnham	39. J. L. Bennett	59. J. C. Bennett	79. J. C. Bennett	99. J. C. Bennett
20. W. C. Farnham	40. J. L. Bennett	60. J. C. Bennett	80. J. C. Bennett	100. J. C. Bennett

Figure 2: *The Minneapolis Journal*, Minneapolis, Minn, March 30, 1903, Part II -- Chamber of Commerce Edition. Anson Brooks is pictured sixth row down, third photo from the right.

Public Spirited Citizens Will Give An Allegorical Statue to the City.

The Figure Is of Marble In Heroic Size, Representing the Mississippi as the Father of Waters. Funds Are Already Raised for this Noble Work of Art by a Famous Sculptor, and the City Council Will Be Asked to Designate the Site, Bridge Square Being Favored by the Donors.

THE finest marble statue of heroic size in America—one of the notable achievements of modern sculpture—will soon adorn a public square in Minneapolis.

The spontaneous generosity of prominent Minneapolisians has resulted in the purchase of a statue of Mississippi, Father of Waters, a colossal work in Carrara marble on which the American sculptor, Professor Larkin G. Mead, has been working for many years in his studio at Florence, Italy.

The purchase was inspired by Mr. Roy Herrick, of this city, who saw the statue frequently during his residence in Florence. After returning home last fall he has secured the co-operation of men already known for their public spirit. They have purchased the great marble, and will erect it in Minnesota's without cost to the city. The donors are—A. S. Brooks, S. D. Carroll, John De Latta, William H. Dunwoody, R. W. Herrick, S. T. McKnight, Henry L. Little, Charles J. Martin, John S. Pillsbury, Jr., Charles S. Pillsbury, George F. Piper, Thomas H. Shelton and The Minneapolis Journal.

Professor Mead, one of America's leading sculptors in Italy, has passed the most of his artistic career in Florence. He received his title from his connection with the Accademia delle Belle Arti of world-wide fame. His brother, William Hubert Mead, the celebrated architect of the New York firm of McKim, Mead & White, enjoys a most enviable reputation on this side of the Atlantic.

Many persons will recall the heroic frieze representing the Olympian deities which Professor Mead sculptured in his Florence studio for the world's fair of 1900, and which deservedly called for such favorable criticism.

Had it not been for Mr. Herrick's wide acquaintance in the art world, he might never have known of this wonderful work, and Minneapolis might not now have been its proud possessor. For the Mississippi river god has never been exhibited, and has never left the artist's studio, where, still unfinished, it was photographed for the first time last year at the special request of Mr. Herrick.

The statue was originally ordered eighteen years ago, and was intended as a private gift to the city of New Orleans. Soon afterwards the man who gave the order sustained severe pecuniary reverses and at his death his heirs were unable to carry out his intentions. Professor Mead, however, remained so interested in his conception of the subject, and so confident of a final artistic triumph, that he kept on modeling his Mississippi at every spare moment throughout seventeen years. Only recently has he made the finishing touches. But the statue will be completed, he has written, before the close of the present week.

It was a fortunate thing that Mr. Herrick assumed at once upon the statue when he did. Had he not acted quickly the preference would have gone to St. Louis men, whose representatives were making vigorous efforts to obtain it.

The statue represents the Father of Waters as an old man in a half reclining attitude, much as the Egyptians made Osiris appear when he was not father as the great Nile god. A detailed description of the Mississippi statue, as well as a competent criticism of its qualities, is afforded by a leading art journal of Florence, which says:

"The distinguished artist (Professor Mead) is now at work on a marble statue, begun some years ago, which is intended to portray the Mississippi river in all its might and glory. And well does it, indeed, suggest the principal characteristics of that royal river, both for the size of the work, which is equal to that of Michelangelo's famous 'David,' and for the might of the conception.

"The river god is half-stretched on rocks that represent the high shores of the river's upper courses. A source of pure water flows majestically into the riverbed from beneath the god's left elbow. His right hand holds a remarkable stalk of Indian corn, from underneath which an alligator peeps out, thus showing both the good and the evil products of the mighty stream. On the god's head a wreath of tobacco leaf, intermingled with pine cones for addice and whipsnails, and with water lilies for the quiet rocks and tranquil waves of the river, symbolizes the various aspects of its course. And the same attitude of repose which marks in our minds the greatness and majesty of the Mississippi, marks, in our eyes, its image as conceived by Professor Mead."

The American observer would see, perhaps, more clearly than does the Italian critic, that the pine cones about the god's head, the Indian corn across his limbs, were designed to indicate the productions of the Mississippi valley along the several regions from the source of the river southward.

An interesting feature which does not appear in the accompanying halftone is an old-fashioned millwheel against which the figure reclines at the back. The symbol is especially appropriate for Minneapolis. It suggests another phase of the great work which the Mississippi has done and is doing towards the development of the country through which it flows on its long journey to the gulf.

In giving form to his Mead's Professor Mead has used a single block of marble, the largest block so far as any records show, that has been taken from the Carrara marble quarries within four hundred years. So large is the statue that the river god, if standing, would be nineteen feet in height. The statue completed weighs nineteen tons; the original weight of the marble block was forty-four tons.

The marble is of genuine Carrara texture. It has the "finest possible grain and is of first-class hardness." The color is not the perfect white of that Carrara which is employed for portrait statues and other small works to be kept within doors, but is of a delicately blue tint, like most Carrara used for exposed monuments. The blue, however, is entirely uniform and is not a mottling. It is so faint, moreover, that at a distance of a few yards the statue will appear as white as alabaster.

The durability of Carrara marble, when not protected

from the elements, is sufficiently demonstrated by the fact that Michelangelo's heroic statue of David stood under the Florentine sky, exposed to the Florentine sun and frost, in the Piazza della Signoria, for 300 years—from 1501 to 1920. Yet the David, now under cover, bears no visible whatever of its prolonged exposure.

The photograph from which the half-tone was reproduced was taken nine months ago against the protests of the sculptor for the left arm of the statue, the rock, work, the source or spring, and the back, were still unfinished. A more recent photograph would show much more adequately the admirable detail and finish of the work.

It is now within a few months of 500 years since Michelangelo produced the famous David, with which Professor Mead's statue has often been compared by visitors at his studio. A replica of the David in bronze now stands in the Piazza di Michelangelo under Santa Minerva, and can be clearly seen across the valley of the Arno, a distance of three miles. But the David is exactly eighteen feet high, while the statue of Mississippi, if standing, would be, as already mentioned, nineteen feet in height. The original David in marble, now in the Accademia della Gallia, weighs ten tons; the Mississippi statue weighs nineteen tons.

Needless to say, the proposal that this great statue be bought for Minneapolis was enthusiastically approved by the municipal authorities. They and the men that are making the gift have unanimously agreed, as well, that the proper site for the statue will be Bridge Square, and that the old city hall should give way to a park-like space fitted to get forth the marble masterpiece. A space of 825 square feet will be required for the statue, and other details by which, as is now proposed, the suggestions of Professor Mead will be carried out. If the site in question is provided, the statue will be erected in the best possible manner, and will be tendered to the city as a completed work of art without taking a dollar from the municipal funds.

The eventual cost of the statue is not announced. But a well known sculptor has said that such a work could not be executed for less than \$40,000.

Here, at Bridge Square, within the center of the city and before the eyes of strangers as they arrive at or leave the Union station, the "Father of Waters" would pose a picture of local pride for generations. Professor Mead claims this marble as his masterpiece, and more than one of the best European critics have declared the work to be the grandest ideal statue produced in Florence, the home of great sculpture, for at least two hundred years.

Now that the marble is coming to America, regrets have been heard that other cities of the Mississippi valley, and especially St. Louis, did not obtain the splendid symbol. Even St. Paul has advanced its claims through a member of the capital commission. He said yesterday that the commission would gladly buy the statue of the donors, if that were possible, and place it in the new state capitol.

IRRIGATION FOR FIVE PLACES

At Sweetwater Dam in Wyoming and at Milk River in Montana.

Projects to Cost \$7,000,000 and to Reclaim About 600,000 Acres.

Washington, March 12.—Secretary

AN EXTRA SESSION

The President Considering the Advantages of Calling It.

Washington, March 12.—It can be stated by authority that President Roosevelt has not yet definitely made up his mind to call an extraordinary session of the first-eighty congress. He, however, is considering the possibility of doing so. When he was informed that it was the intention of the senate as to amend the Cuban reciprocity treaty as to render action necessary to make it effective, he informed some members of the senate that he would not himself call an extraordinary session of the congress in order to secure action upon it. No definite time was mentioned by the president for the meeting of the extraordinary session.

The president is much in earnest in his desire to have the Cuban treaty ratified and made effective. It can be said

OLD ENGLAND IS OPPRESSED

The Pressure of Financial Burden Causes Delay in the Payment of Taxes.

Shortages in a Number of Lines—Fears of a Deficit Are Expressed.

London, March 12.—The Treasury

SINCLAIR'S BOOKS

They Are So Muddled That He Tried to Kill Himself.

Minneapolis, March 12.—Robert Sinclair, treasurer of Utah province, attempted suicide today by taking poison in the office of the attorney general. He had been informed that the government intended to prosecute him for receiving his office and receiving position. Sinclair's books were found in a muddled state. The authorities had been investigating for months a shortage of money (amounting to \$10,000) which Sinclair had received. Sinclair had been accused of embezzlement.

JUDGE DAY'S CASE

He Has Pneumonia But Is Doing

COAL BARONS NOT GUILTY

The Judge Instructs a Verdict in the Case of the "Indiana Conspiracy" Trial.

It Was a Violation of the Interstate Commerce Law if Any thing.

Chicago, March 12.—Judge Cushman

Figure 3B: Closer article detail, The Minneapolis Journal. (Minneapolis, Minn.), March 13, 1903.

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THE finest marble statue of heroic size in America—one of the notable achievements of modern sculpture—will soon adorn a public square in Minneapolis.

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The purchase was inspired by Mr. Roy Herrick, of this city, who saw the statue frequently during his residence in Florence. Since returning home last fall he has secured the co-operation of men already known for their public spirit. They have purchased the great marble, and will erect it in Minneapolis without cost to the city. The donors are—A. S. Brooks, S. D. Cargill, John De Laittre, William H. Dunwoody, E. W. Herrick, S. T. McKnight, Henry L. Little, Charles J. Martin, John S. Pillsbury, Jr., Charles S. Pillsbury, George F. Piper, Thomas H. Shevlin and The Minneapolis Journal.

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The statue represents man in a half reclining position, made Osiris appear when he was god. A detailed description of the statue as a competent critic's leading art journal of Europe.

"This distinguished work on a marble statue tended to portray the and glory. And well defined characteristics of that work, which is equal to 'David,' and for the moment."

"The river god is on the high shores of the river, the water flows majestically from his god's left elbow. His right arm is of Indian corn, from which the river flows out, thus showing both the mighty stream. On the river bank, intermingled with the water lilies of the river, symbolizes the same attitude of the greatness and majesty of its image as conceived."

The American observer than does this Italian god's head, the Indian to indicate the product of the several regions from which it flows on its long journey.

An interesting feature accompanying half-tone is which the figure reclining is especially appropriate for phase of the great work is doing towards the river, which it flows on its long journey.

In giving form to a single block of marble, the records show, that has been quarried within four hours that the river god, if he were of the height of the statue, the original weight of the statue would be of the weight of the statue.

The marble is of the finest possible grain and

Figure 3C: Article detail, *The Minneapolis Journal*. (Minneapolis, Minn.), March 13, 1903.



Figure 4: Father of Waters Sculpture, Minneapolis City Hall Rotunda, 2013 (photo by Ryan Knoke)

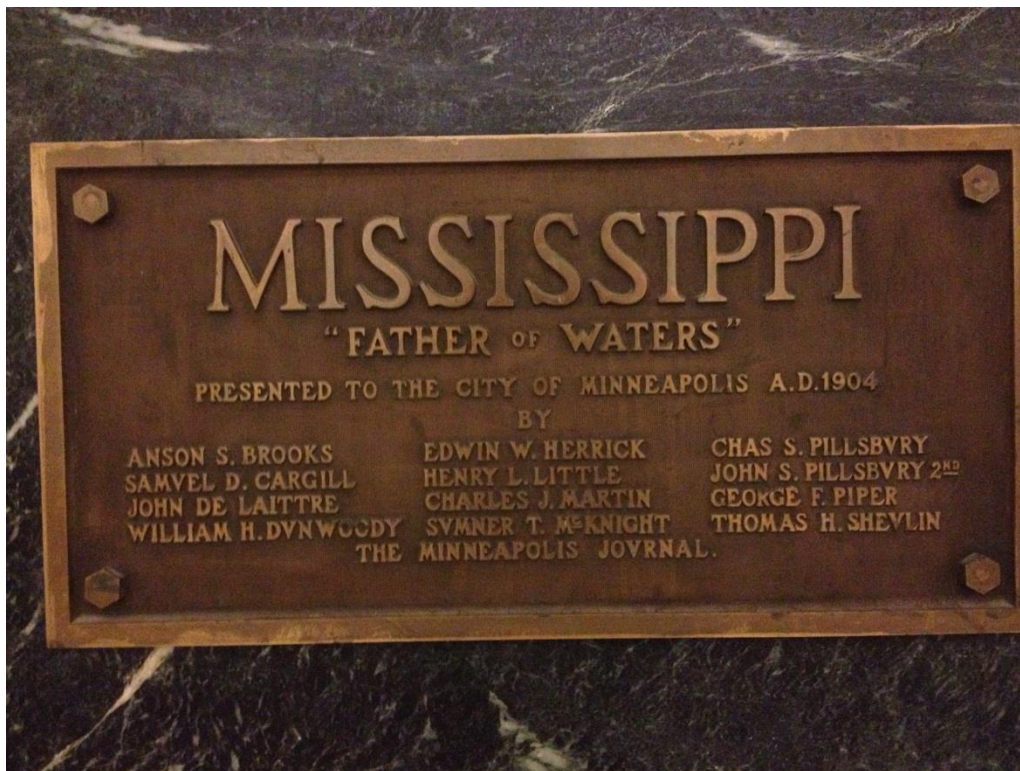


Figure 5: Plaque on base of Father of Waters Sculpture showing Anson S. Brooks as donor, Minneapolis City Hall Rotunda, 2013 (photo by Ryan Knoke)

Expert from "The Book of Minnesotans: A Biographical Dictionary of Leading Living Men of the State of Minnesota," A.N. Marquis & Company, 1907, Minnesota.

BROOKS, Anson Strong, lumber and finance; born Redfield, Oswego Co., N. Y., Sept. 6, 1852; son of Sheldon and Jeanette (Ranney) Brooks; village school education; married, McGregor, Ia., July 24, 1876, Georgia L. Andros. Came to Minnesota with parents who settled on a farm in Winona Co., in 1856; was telegraph operator, 1868-72; assisted in forming the co-partnership of Brooks Brothers, 1873, to handle grain, the firm owning 35 country elevators when that branch of its business was sold out in 1897. Member firm of Brooks Brothers; treasurer Brooks-Scanlon Lumber Co.; secretary Brooks-Scanlon Co.; vice-president Scanlon-Gipsin Lumber Co.; president Brooks Elevator Co.; secretary Kentwood & Eastern Ry.; 2nd vice-president Minnesota and Northern Wisconsin Ry.; director National Bank of Commerce. Republican. Mason. Clubs: Minneapolis, Minikahda. Automobile. Recreations: Automobiling and golf. Office: Security Bldg. Residence: 2445 Park Av., Minneapolis.

ANSON STRONG BROOKS.

Mr. Brooks is a native of Redfield, Oswego county, New York, where his life began on September 6, 1852. When he was four years old his parents, Sheldon and Jeannette (Raney) Brooks, moved their family to Minnesota and located on a farm in Winona county. Here the son grew to manhood, attending the neighborhood country school and taking part in the work of the farm until he reached the age of sixteen years. In 1868, when he was the age mentioned, he began the struggle of life for himself as a telegraph operator, which he continued to be until 1872.

In 1873 he formed a partnership with his two brothers, under the name of Brooks Bros., to handle grain in the great Northwest. The firm of Brooks Bros. remained in the grain business until 1907, twenty-four years, and when it sold this department of its mercantile enterprise in the year last named it owned thirty-five country grain elevators and extensive holdings of other property subsidiary to them and necessary for their successful operation.

About two years before giving up the grain business the brothers aided M. J. Scanlon and Henry E. Gipson in organizing the Scanlon-Gipson Lumber company. The new field of mercantile endeavor opened such widening views of profitable enterprise to them that they determined to devote themselves wholly to it, and for that reason sold their grain outfit as soon as they could conveniently do so. In the meantime the new company bought the lumber business of H. F. Brown of Minneapolis in order to secure a wholesale yard in the very heart of the lumber operations here in the Northwest. This venture proved very successful, enabling the company to carry on a business aggregating sixty million feet of lumber a year.

In 1898 it built a double band sawmill at Cass Lake, Minnesota, which was also a great success, turning out forty million feet of lumber annually. Later this mill was destroyed by fire. In 1890 Mr. Scanlon, the head of the company, visited the Pacific slope, and arranged to purchase a large tract of yellow pine in Western Oregon, he and his fellow members of the Scanlon-Gipson company organizing the Brooks-Robertson

Lumber company for the purpose. The Brooks-Robertson company now owns large amounts of timber in the west.

In 1901 the Brooks-Scanlon Lumber company was organized with a capital of \$1,750,000 to engage exclusively in manufacturing and wholesaling. Almost immediately afterward the company built a very large five band and gang sawmill at Scanlon, Minnesota, which had a daily capacity of 600,000 feet and was probably one of the most extensive and completely equipped sawmills in the world. Mr. Brooks is treasurer of the company and a very influential force in the direction of its affairs. He is also second vice president of the Minnesota & Northern Wisconsin Railway, which was built in 1897 to haul logs to a plant owned by the company at Nickerson, Pine county, this state, and was subsequently extended to perform the same service for the one owned by the company at Scanlon in the adjoining county of Carlton. In addition to hauling logs to these two mills, the road does a large general freight business, although the main purpose of its construction was to serve the needs of the lumber company.

Mr. Brooks is also associated with Mr. Scanlon, a sketch of whom will be found in this volume, in the Brooks-Scanlon company, which owns and operates two modern sawmills at Kentwood, Louisiana, and of which he is secretary, as he is of the Kentwood & Eastern Railway. This line is forty-five miles in length of trackage, and was built to haul logs to the lumber mill at Kentwood. But it, too, is very useful to the territory through which it extends, carrying on a considerable commercial business for the general public there. In addition to his official relations with large lumber institutions already named, Mr. Brooks is president of the Brooks Elevator company, vice president of the Scanlon-Gipson Lumber company, and a leading spirit in the Brooks-Scanlon-O'Brien company, limited, and the Brooks Timber company, as well as one of the directors of the Security National Bank of Minneapolis. In politics he is a Republican, in fraternal affiliation a Freemason and in social relations a member of the Minneapolis, Lafayette and Automobile clubs of his home city. He is also an ardent and helpful supporter of every judicious undertaking for the welfare and improvement of the community in which he lives.

On July 24, 1876, Mr. Brooks was married at McGregor, Iowa, to Miss Georgie L. Andros. They have one child, their son Paul A., who is now extensively associated with his father in business as secretary of the Brooks Elevator company, the Brooks-Scanlon-O'Brien company, limited, the Brooks Timber company and the Powell-River company. He is also treasurer of the DeSchutes Boom company and the Kentwood & Eastern Railway company. In connection with these various enterprises he displays the same high order of business capacity that distinguishes his father.

CENSUS RECORDS RELATED TO 2445 PARK AVENUE

1910 CENSUS:

- Anson S, 57, Head, Owner / Occupation: President, Lumber Company
- Wife Georgia L., 52
- Paul A., son, 28, attorney for father's lumber company
- Georgia M. Andros, niece, 14
- Sophia E. Russell, sister-in-law, 45

4 staff:

- George Dagget, 34, chauffeur
- Dora Nelson, 24, servant
- Hilma Rimbery, 23, servant
- Thera Hovind, 23, servant

1920 CENSUS:

- Anson S, 66, Head, Owner / Occupation: President, Lumber Company
- Wife Georgia L., 60
- Sophia E. Russell, sister-in-law, 55
- Georgia M. Andros, niece, 24

4 staff:

- Freda Lindquist, 40, servant
- Elsa Larson, 35, servant
- Anna Johnson, 22, servant
- Herman Hettesberg, 40, housekeeper

1930 CENSUS:

- Paul A. Brooks, 48, Head, Owner / Occupation: President of Lumber and Paper Manufacturer
- Hazel M., wife, 38
- Pauline, daughter, 16
- Anson, son, 15
- Barbara, daughter, 11
- Sheldon, son, 11/12

10 staff:

- Elsie Nanndorf, 40, gardener
- Lillian Acharr, 29, servant, nurse
- Emilia Bergquiss, 50, servant, cook
- Nelson Britt, 21, servant, cook
- Amanda Freeman, 32, servant, maid
- Sophie Renning, 38, servant, maid
- Helda Hyarne, 24, servant, maid
- Carl Hoffman, 45, servant, chauffeur
- Bernice Hoffman, 38, servant, maid
- Henry Aeil, 39, servant, chauffeur

About Sheldon Brooks (Anson Brooks' father)

(excerpt from Sheldon Brooks : An Inventory of His Family Papers at the Minnesota Historical Society, Manuscripts Collection)

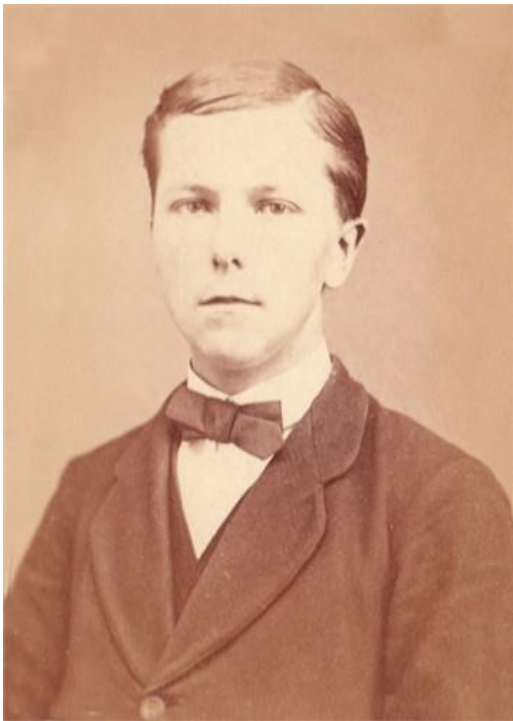
Sheldon Brooks was born in Redfield, New York on May 20, 1811. As a young man he farmed and practiced medicine in Redfield. He married Jeanette Ranney (1811-1894) on March 5, 1844. They had four children: George Sheldon (1845-1861), Lester Ranney (1847-1902), Dwight Frederick (1849-1930), and Anson Strong (1852-1937).

The family moved to Minnesota Territory in 1856, where Brooks helped to plat Beaver, a hamlet in the Whitewater River Valley in northern Winona County, where he settled and farmed and practiced medicine. Brooks served as a county commissioner, and later in the Minnesota House of Representatives (1859-1860). In 1862 he built a grain warehouse at nearby Minneiska, Minnesota, and ran a grain business there until retiring in May 1874, when he turned the business over to his sons who operated as Brooks Brothers. The firm prospered and later expanded into the lumber trade. Brooks Brothers left the grain business in 1900 and subsequently organized the Brooks-Scanlon Lumber Company with Joe Scanlon. The village of Beaver eventually disappeared after repeated flooding and soil erosion, caused by poor farming practices in the hills above, forced the inhabitants to move away.

Sheldon Brooks died at Winona on May 19, 1883, after several years of failing health. Jeanette Brooks died at St. Paul, Minnesota, on March 15, 1894.



Anson Strong Brooks as a young boy. Courtesy of the Ancestry.com



Anson Strong Brooks as a teenage boy. Courtesy of the Minnesota Historical Society.



Anson Strong Brooks as a young man. Courtesy of Ancestry.com.



Anson Strong Brooks, 1916, during the time he lived at 2445 Park Avenue. Courtesy of the Minnesota Historical Society.

Criteria #4: The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.

Construction Details At-a-Glance:

- Construction began July 30, 1907.
- Cost of construction: \$46,000 + \$12,335 for utilities (gas/plumbing and electrical throughout 1907 and 1908) for a total construction cost within the first year of \$58,335 (see “Appendix C: Original Building Permits”)

Note: The average working class home in Minneapolis in 1907 cost between \$2,500 and \$3,000 to build.

- Architects: Long & Long (a prolific father-son partnership made up of Franklin B. Long and his son, Louis; the elder being responsible for designing some of Minneapolis’s most significant historic structures, including [Minneapolis City Hall](#), [Minneapolis Masonic Temple](#), and the [Lumber Exchange Building](#). For more information, see “Criteria #6: The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.”)

Unique Architectural Style: [Venetian Gothic](#)

Designed in the Venetian Gothic style, 2445 Park Avenue is an entirely unique structure in Minneapolis, the Twin Cities, and the region. The exterior is an exercise in what celebrated architectural historian Larry Millett, in his well-known book *AIA Guide to the Twin Cities*, calls a “rare example of the Venetian Gothic style in the Twin Cities” and like “a little piece of Venice on Park Ave.” (see “Appendix E: Letter of Support from Larry Millett”). Long & Long’s design for the Brooks Mansion was, in fact, inspired by the 14th Century [Doge’s Palace](#) (built 1340), one of the premiere landmarks in Venice, Italy (*Figures 7A-B*).

The Venetian Gothic style originated in 14th Century [Venice](#) with the confluence of Byzantine styles from [Constantinople](#), Arab influences from [Moorish Spain](#), and early Gothic forms from mainland Italy. Chief examples of the style are the [Doge's Palace](#) and the [Ca' d'Oro](#) in Venice. There is no other known structure in the Twin Cities that was ever designed in this unique style. And while there are churches in the Twin Cities that display Gothic influences, there are no extant structures—particularly residential—that embody in their entirety such a unique Venetian Gothic form as the Anson S. Brooks Mansion at 2445 Park Avenue.

Exterior features:

The Anson S. Brooks Mansion is a highly unusual—and unusually striking—piece of architecture in the Twin Cities. Constructed almost entirely of rubble-wall limestone with a rough-cut stone foundation, the imposing structure boast accents of sandstone quoins, carved mullions, and other details, including elaborate interlaced gothic-arched parapets at the third floor, large rows of lancet windows, oval ‘bulls eye’ windows, gothic colonnades, and more. An impressive offset, one-story entrance pavilion with crenellation and an elaborate gothic-arched wrought iron and

glass door with sidelights serves as a focal point. The structure also features massive square corner bays—akin to squat towers—at all four corners. (see “*Appendix D: May 26, 2013, Star Tribune Article*”)

Interior features:

The interior is a showplace for a lumber baron complete with an 18’ x 43’ barrel-vaulted foyer trimmed in solid mahogany. The first-floor library is finished entirely in Circassian walnut with a massive fireplace and gothic-inspired bookshelves. The foyer, living room, dining room, and grand stairway are all finished in mahogany—each panel carefully selected for its uniform grain. And the stairway features an impressive two-story Art Nouveau-style stained glass window at the landing. Even the ceiling in the porte cochere connecting the mansion to the garage features an impressive coffered ceiling. (see “*Appendix D: May 26, 2013, Star Tribune Article*”)

State-of-the-Art features:

Aside from being exceedingly elegant, the Brooks Mansion was also state-of-the-art when built. Among other features, the 15,000+ square foot mansion boasted 5 bathrooms on just the 2nd floor alone (which explains the then princely sum of \$12,335 for utilities). The second floor also contains an impressive billiard room trimmed in quarter-sawn white oak and complete with beamed ceiling and then newly-fashionable Arts & Crafts-style fireplace. The mansion even boasted a dark room on the third floor, adjacent to the grand ballroom, which was incorporated in the design to satisfy the Brooks family’s passion for photography.

In addition, recognizing that in 1907 horse-drawn transportation was on its way out, the architects provided a two-story garage—not a carriage house—which included a giant turn-around so the Brooks’ automobile would not have to back out. As well, long before the concept of an “attached garage” gained architectural popularity, the Anson Brooks Mansion featured connection to the garage via an underground tunnel and via the second floor billiard room.

Featured in 1909 *Western Architect*

The Anson S. Brooks Mansion was featured in the December 1909 issue of *Western Architect*, the premiere architectural publication in the United States at the time. The article included photos of the mansion and the architect’s plans for all three floors. (*Figures 6A-B*)

Architectural Integrity Intact

Both the interior and exterior of the Anson Brooks Mansion is almost entirely intact, with very few visible modifications and zero structural additions. Inside and out, the structure looks the same today as when it was built in 1907. On the exterior, only a small open porch near the rear, northeast corner of the mansion, above the porte cochere, has been enclosed (*see photos of west- (front), north-, south-, and east- (rear) side elevations in “Appendix D: May 26, 2013, Star Tribune Article”*). In nearly every regard, the structure still conveys the original design intent of its architects, Long & Long (*see original photos in Figures 6A and 6B*).

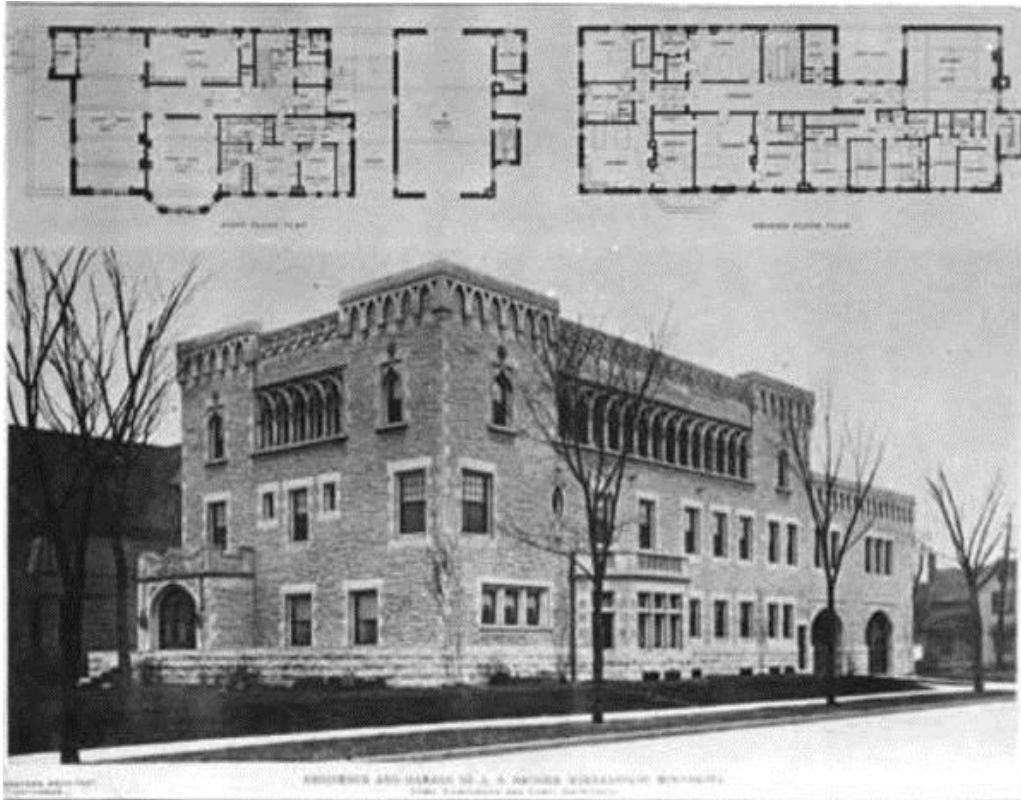


Figure 6A: The Anson S. Brooks Mansion as it was featured in the December 1909 issue of *Western Architect*. The article included photos of the mansion and the architect's plans for all three floors.



Figure 6B: The Anson S. Brooks Mansion as it was featured in the December 1909 issue of *Western Architect*. The article included photos of the mansion and the architect's plans for all three floors.



Figure 7A: Doge's Palace (built 1340), Venice, Italy, served as Long & Long's inspiration for the Anson S. Brooks Mansion.



Figure 7B: Doge's Palace (built 1340), Venice, Italy, served as Long & Long's inspiration for the Anson S. Brooks Mansion.

Criteria #6: The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.

(NOTE: For photos, see “Appendix D: May 26, 2013, *Star Tribune* Article”)

Architects: Long & Long

Franklin B. Long (1842–1913) was a prolific Minneapolis architect perhaps most notable for his association with the firm Long and Kees (1884-1898), a partnership that resulted in some of Minneapolis's most important historical buildings, including Minneapolis City Hall, First Baptist Church (1883-85), the former Minneapolis Public Library building (built 1884, razed in 1961), the Minneapolis Masonic Temple (now the Hennepin Center for the Arts; 1888), the Lumber Exchange Building (1885), and the Flour Exchange Building (1892), just to name a few.

After the partnership of Long and Kees disbanded in 1898, Long partnered with his son Louis, and then later Lowell Lamoreaux. The elder Long died in Minneapolis on August 21, 1912. The firm kept the name of Long, Lamoreaux and Long until the 1920s. By 1926, there was nobody in the firm still named Long, but Olaf Thorshov, who became a partner in 1920, kept the firm under the name of Long and Thorshov because Long's name had been so well known.^[1]

[1] Lathrop, Alan K. (2010). *Minnesota Architects: A Biographical Dictionary*. University of Minnesota Press

Long & Long's work is associated with the following locally and nationally designated landmark:

- [Anne C. and Frank B. Semple House](#) at 100-04 Franklin Avenue West, 1901 / Long and Long (Local and National Designation)

Other notable commercial buildings associated with Long & Long, as highlighted in Larry Millett's *AIA Guide to the Twin Cities* (2007, Minnesota Historical Society Press) and *AIA Guide to Downtown Minneapolis* (2010, Minnesota Historical Society Press) include, but are not limited to:

- Renaissance Square (Andrus Building) at 512 Nicollet Mall, 1898
- The Hotel Minneapolis (Security Bank Building) at 201 4th Street South, 1906
- Valspar Headquarters (Minnesota Linseed Oil Paint Co.) at 1101 Third St. Sought, 1904
- Minikahda Country Club at 3205 Excelsior Blvd, 1899/1902
- Maryland Apartments at 1346 LaSalle Ave, 1907
- North Star Mini Storage (Boyd Transfer and Storage Warehouse) at 400-410 Lake St. East, 1902

Franklin Long's work is associated with the following locally and nationally designated landmarks under the firm Long and Kees:

- [Minneapolis City Hall/The Municipal Building](#) at 315 4th Street South, 1889-1905 (Local and National Designation)
- [Flour Exchange Building](#) at 310 4th Avenue South, 1892/1909 (Local and National Designation)
- [Farmers and Mechanics Bank](#) at 115 4th Street South, 1891-92/1908 (Local and National Designation)
- [William S. Nott House](#) at 15 Groveland Terrace, 1893-94 (Local Designation)
- [Frank B. Long House](#) at 25 Groveland Terrace, 1894 (Local Designation)
- [Lumber Exchange Building](#) at 423-25 Hennepin Avenue, 1885-1890 (Local and National Designation)
- [Masonic Temple](#) at 524-30 Hennepin Avenue, 1888-1890 (Local and National Designation)

Louis Long's work after his father died and he continued his partnership with Lowell Lamoreaux under the firm name Long, Lamoreaux and Long includes at least one locally and nationally designated landmark:

- Oakwood Minneapolis (Central YMCA) at 36 Ninth St. South, 1917-19 (Local and National Designation)
- Eitel Building City Apartments (Eitel Hospital) at 1367 Willow Street, 1912

Louis Long's work in association with Olaf Thorshov under the firm name Long and Thorshov includes, but is not limited to:

- Medical Arts (Yeates) Building at 825 Nicollet Mall, 1923

Conclusion

Franklin and Louis Long's catalog of commissions—both during their partnership and in association with other partnerships, namely Long and Kees—represent a variety of architectural and building types. Based on previous locally and nationally designated works, Franklin Long most certainly is recognized as one of Minneapolis's premiere architects and would be considered a master architect. Louis's catalogue, while not as extensive as his fathers, is also impressive and could qualify him for master architect status, as well. The Anson S. Brooks Mansion conveys the original design intent of Long & Long, with virtually no exterior or interior modifications to the building's original design. The Anson Brooks Mansion is an excellent, intact, and beautifully preserved example of the work of these prolific master architects.

Additional Information on Franklin B. and Louis L. Long from the Northwest Architectural Archives, University of Minnesota Libraries, Minneapolis

The history of Cerny Associates began in the 1870s when Franklin Long established his practice. Long was born in Afton, New York on March 3, 1842. He left there in 1859 and lived and worked as a carpenter and builder in Chicago and Woodstock, IL, and as a draftsman for J.C. Cochrane, architect. In Chicago (1867) he became a partner of Ackerman (first name unknown) for a time, then moved to Minneapolis about 1868 for health reasons. He was in private practice until 1874 when he briefly associated with Robert Alden, one of the area's pioneer architects. Long then joined Charles F. Haglin in partnership in 1875. After the firm dissolved in 1876, Haglin went on to become one of the city's leading contractors.

Long worked for the Milwaukee Railroad from 1877 to 1881 and returned to private architectural practice in 1881 to 1884. He was a partner of Frederick Kees from 1884 to 1897, one of the most successful firms in Minneapolis. Together they designed and built many of the largest buildings in the city in the 1880s and 1890s, including the Public Library (1884), Masonic Temple (1888), Lumber Exchange (1888-90), Flour Exchange (1893-97), Kasota Block (1884), and many warehouses, churches, and private residences. After Kees left the partnership in 1897, Long joined his son Louis and Lowell Lamoreaux in a practice that lasted until Long's death on August 21, 1912, in Minneapolis.

Frederick Kees was born in Baltimore, MD, on April 9, 1852. He worked for architect E.C. Lind in that city from 1865-1871 and again from 1872 to 1878, with a brief hiatus in Chicago in 1871-1872. Kees moved to Minneapolis in 1878 and entered the office of Leroy Buffington. He became a partner of B.W. Fisk from 1882 to 1884 and then joined Franklin Long in partnership. After the firm dissolved in 1897, Kees practiced on his own until 1899 when he formed a partnership with Serenus Colburn. Colburn died in 1925 and for almost two years afterward Kees was a partner of H.G. Bowstead. Kees died in Minneapolis on March 16, 1927.

Louis L. Long, son of Franklin Long, was born in Minneapolis about 1870. He was educated in the Minneapolis public schools and received a degree by examination at the University of Minnesota in 1894. He entered his father's firm around 1895 and became a partner in 1898. He practiced until his death on May 20, 1925, on a train near El Centro, California while returning from a vacation trip.

Lowell A. Lamoreaux was born in Lansing, MN, on December 23, 1861. His family moved to Minneapolis in 1868, where he graduated from the University of Minnesota in 1887. He then worked for Cass Gilbert in St. Paul until becoming a partner of James McLeod in Minneapolis from 1897 to 1899. He joined Long & Long and became a full partner about 1900. Lamoreaux died of pneumonia in Minneapolis following surgery on February 1, 1922.

In 1920 Olaf Thorshov, a native of Norway who had migrated to the U.S. around 1901, became a partner in the firm of Long, Lamoreaux & Long which was subsequently renamed Long & Thorshov following the deaths of Lowell Lamoreaux and Louis Long. Little is known of Thorshov's life or education. He died in Minneapolis in 1928.

Olaf's son, Roy Norman Thorshov, was born in Minneapolis in 1905. He graduated from the University of Minnesota in 1928 with a bachelor's degree in architecture and joined his father's partnership just before the latter's death. Thorshov then became a full partner in Long & Thorshov and in 1942 was joined by Robert Cerny. The firm then was renamed Thorshov & Cerny. When that partnership dissolved in 1960, Thorshov went into practice with Willard Thorsen, and Cerny became head of his own firm, Cerny Associates. Thorshov died in Minneapolis on March 13, 1992.

Robert Cerny was born in LaCrosse, WI, on June 11, 1908. He was awarded a B.A. in architecture from the University of Minnesota in 1932 and earned a M.A. in architecture from Harvard University the following year. Cerny was employed as Associate Architect for the Tennessee Valley Authority in 1933-34 and again in 1935-36. He was a partner in Jones & Cerny in Minneapolis from 1937 to 1942, when he joined Roy Thorshov in practice (1942-1960). Cerny also taught at the School of Architecture at the University of Minnesota from about 1936 to his retirement in 1976. He retired from active practice about a year later and died in Minneapolis on January 31, 1985.

Additional Information about Franklin B. Long and Frederick Kees from the Minneapolis Heritage Preservation Commission Minneapolis Landmarks & Historic Districts Website:

Originally a New York native, Frank B. Long moved to Chicago in 1859 when he was only seventeen-years-old to pursue a career in carpentry. Attracted to architecture, he moved to Minneapolis in 1868 as the rapidly growing population necessitated a building boom. Long's architectural firm attracted recognition after forming a partnership with Frederick Kees in 1884. Together, they took advantage of two of the driving forces in architecture of the day, the popularity of the Richardsonian Romanesque style, and the development of the skyscraper. Working at a time of great industrial prosperity in Minneapolis, Long and Kees designed many high-profile commissions such as the Lumber Exchange (1885), the Masonic Temple (1888), the Farmers and Mechanics Bank (1891), and most notably, the Minneapolis City Hall and Hennepin County Courthouse (1899-1905). While Long and Kees went separate ways in 1898, both continued their practices. Long collaborated with his son, Louis, and for a brief period, Lowell Lamoreaux.

Criteria #1: The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history, and/or

Criteria #3: The property contains or is associated with distinctive elements of city identity.

Brooks Mansion's Context Within Park Avenue's "Golden Mile"

Overview

The Park Avenue context of the Anson S. Brooks Mansion at 2445 Park Ave represents a distinct and important cultural, political, economic, and social shift and/or movement in Minneapolis City history and among Minneapolis's early founders and business leaders; and its setting within the broader Park Avenue Mansion District associates the Brooks Mansion with a very distinct element of Minneapolis's architectural and landscape identity. Beginning in the late 1800s, as aggressive commercial development was swallowing up the original mansion districts in downtown Minneapolis (namely around 5th Ave south and 7th St. and in and around the Loring Park neighborhood), the city's earliest, most influential, and wealthiest founding residents and business elite (magnates in the then booming lumber, grain, real estate, and newspaper industries) sought refuge in outer-lying areas where they could build more tranquil "urban estates"—far enough outside of the commercial core to offer desired peace and quiet and a "guarantee" against further commercial encroachment, yet close enough to downtown for an easy commute to and from their businesses, shopping, and entertainment. Park Avenue quickly became the migration destination of choice, and the city's most fashionable street for building large, opulent, architect-designed estates.

Desirable By Unique Design and Unusual Efforts

By sheer design, the stretch of Park Avenue from Franklin Avenue south to 28th Street was, from the beginning, platted and planned in an entirely unique way so as to attract the most prominent of Minneapolitans (*see excerpt below from Saturday Evening Spectator, Minneapolis, Minn. January 15, 1887*). As a result of its careful planning, it was destined to become the most sought after and prestigious residential street in the city; in short, it was Minneapolis's answer to St. Paul's Summit Avenue. Its original design included:

- A impressive, wide expanse quite unlike any other in the City, bisected by a narrow, 36 foot-wide, 2-way roadway flanked by 10 extra feet of boulevard on each side [20 feet more than what is seen today]
- 100 foot building set backs
- 230+ feet deep lots that take up the entire east-west length of the Mansion District's 8-block stretch

Rise in Status: The “Golden Mile”

Park Avenue’s rise in status happened very quickly, and by 1887 the Minneapolis *Saturday Evening Spectator* boasted that Park Avenue was “the leading residence street in the city.” Park Avenue quickly became known as Minneapolis’s “Golden Mile.”

By the early part of the 1900s, the City’s business elite had built 35 of Minneapolis’s largest and most opulent mansions along the “Golden Mile” north of 28th Street to Franklin Avenue. Among these early residents were prominent grain men Frank Peavey, James Bell, Franklin Crosby, Edmund Phelps, Frank Heffelfinger, and Charles Harrington; lumber barons Sumner McKnight and Anson Brooks; and Swedish newspaper mogul Swan Turnblad. By contrast, upper-middle-class professionals settled into elegant, architect-designed wood-frame residences along the 10 blocks south between 28th Street and what was then the city limit at 38th Street.

Maintaining the Status: Park Avenue Improvement Association

To ensure the Park Avenue’s first-class status, in 1890 these early homeowners formed the Park Avenue Improvement Association to protect the interests of Park Avenue home owners and therefore to “perpetuate the fame of Park Avenue as a fine residence district.” The association levied taxes of 10 cents per lineal foot upon themselves for the purpose of managing plantings and boulevard maintenance, tree trimming and insect spraying, street sweeping, traffic regulation, and the strict enforcement of the 100-foot building setback rules. In 1889, the enterprising group even went so far as to privately finance a two-mile project that made their street the first in Minneapolis to be paved with asphalt.

From “Horseless Carriages”....to Decline

Because of their wealth, Park Avenue homeowners were among the very first Minneapolis residents to own automobiles, or “horseless carriages” as they were known. Automobile ownership quickly became a great source of pride and symbol of prestige for Park Avenue’s early residents, and every year on June 21—the longest day of the year—they hosted a “Parade of Autos” where they drove their “horseless carriages” up and down the avenue all day.

Ironically, these very symbols of wealth and pride would eventually become a source of great stress and anxiety for these early Park Avenue homeowners, and a key factor in yet another mass migration: *away* from Park Avenue.

By the 1920s, wide-spread automobile ownership had increased the conveniently paved avenue’s traffic, dust, and noise levels considerably. Aside from its smooth paved surface, Park Avenue’s close proximity to downtown, and straight north-south route, also made it an ideal choice for downtown commuters from the ever-expanding city limits to the south. And so as early as 1920, the next phase of migration for the City’s wealthiest founding residents began. Just as commercial encroachment 20-30 years earlier drove them from the early downtown mansion districts, so, too, had the automobile sent Park Avenue residents clamoring for new, increasingly fashionable, more tranquil, and less traveled residential areas such as Lake of the Isles and Lake Minnetonka.

Despite strong, decades-long advocacy efforts from Park Avenue's hold-out residents to try and curb the traffic, in 1946 the City of Minneapolis converted Park Avenue's original 36-foot wide, two-way roadway into a one-way, northbound artery. In 1955, the City widened the roadway to 56 feet, and added a third lane, thus eliminating a full 20 feet of boulevard green space in order to further accommodate the then growing suburban commuters into downtown. In 1967, Interstate 35W opened just a few blocks west of Park Avenue, but Park's three-lane, one-way configuration remained the same. Throughout the 1950s and 1960s, "urban renewal" took the form of demolition and left only eight Park Avenue mansions between Franklin Avenue and 28th Street in its wake (by contrast, the far more modest—albeit architect-designed—wood-frame residences south of 28th Street remained largely intact.).

As such, it is hard to think of a better case for protected the remaining few mansions of the "Golden Mile" against similar fates. To date, only the Swan Turnblad Mansion (American Swedish Institute) at 2600 Park Avenue (Local and National Designation), and the Charles M. Harrington Mansion at 2540 Park Avenue (Local Designation) have received historic designations, leaving those that have not, including the Anson S. Brooks Mansion at 2445 Park Avenue, which has retained nearly all of its original architectural integrity both inside and out, vulnerable to extensive, insensitive modifications or even demolition.

Architectural Cohesion

Architecturally speaking, Park Avenue (the "Golden Mile" and, even more broadly, the more modest 10 blocks south) exhibits an overall cohesion in its impressive array of popular 19th and early-20th century architectural styles, all rendered by Minneapolis's most prolific architects, including but not limited to: William Channing Whitney, Harry Wild Jones, Boehme & Cordella, Kees & Colburn, Franklin Long, Lowell Lamoreaux, Orff & Joralemon, LeRoy Buffington, Charles Sedgwick, Bertrand & Chamberlin, Septimus J. Bowler, Theron Potter Healy, Bertrand & Keith, and others of great distinction.

Excerpt from the Saturday Evening Spectator , Minneapolis, Minn. January 15, 1887

Park Avenue. The Leading Residence Street in the City.

Park Avenue has become noted for the large number of beautiful homes which adorn it, and easily ranks as the finest residence section of Minneapolis. Its present desirable condition is partially the result of natural advantages, it being one of the broadest thoroughfares in the city, but is largely due to the intelligent cooperation of an unusually enterprising class of citizens.

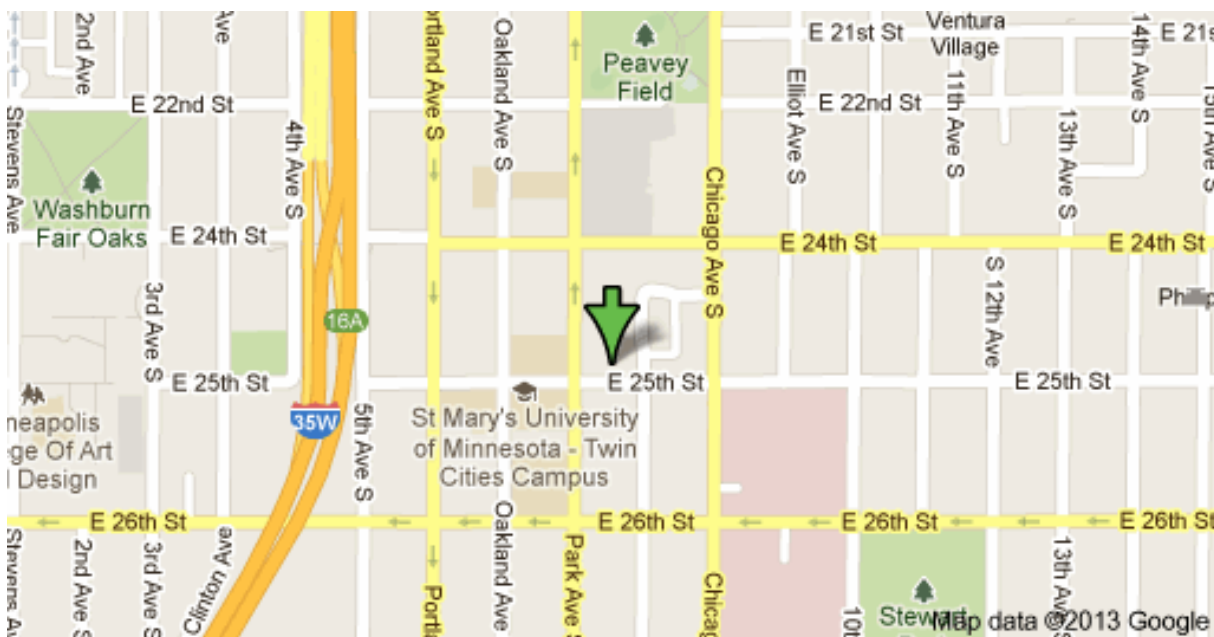
The Park Avenue Improvement Association, formed several years since, has accomplished much for the general benefit of the avenue, causing the planting of about 300 trees, the laying of good stone walks, and a uniformity and harmony of improvements in other respects. The curbing of the avenue is an improvement in prospect of next season, with street paving to shortly follow. Water and sewer pipes have already been laid. In the winter season a portion of the avenue forms a race course for the fast "flyers" of the city, and in the summer it is a favorite drive for elegant equipages. Of the Improvement Association, Judge M. B. Koon is president, and L. J. C. Drennen is secretary.

It is a notable fact that many of the finest residences have been built by preference on the east side of the avenue giving a west front. From Twentieth street, or Franklin avenue to Twenty eight street, all of the houses set back not less than 100 feet from the street and all have very large lots, being usually about 230 feet in depth. The property owners are so thoroughly earnest in this idea of symmetrical improvement that one house, which formerly stood too near to the street, has been purchased for the purpose of moving it back in line with the others.



*Park Avenue Mansion District street scene at 22nd Street, showing the Sumner T. McKnight Mansion to the right in the foreground, 1902.
Courtesy of Hennepin County Library Special Collections.*

5. Attach a map showing the location of the property and photographs of the property including significant structures and significant building interiors (no Polaroid pictures).



Signature of Applicant:

_____ Date: _____

Submit completed application to:
Minneapolis Community Planning and Economic Development Department
Planning Division
Room 300, Public Service Center
250 South 4th Street
Minneapolis, MN 55415-1385
Telephone: 612-673-2597

For Planning Department use only:

Date received: _____
Received by: _____
Date application complete: _____
Date HPC Approved: _____
Date HPC Denied: _____

MINNEAPOLIS CODE OF ORDINANCES CHAPTER 599, HERITAGE PRESERVATION REGULATIONS ARTICLE V. DESIGNATION

599.200. Purpose. This article is established to promote the preservation of historic resources by providing the commission with authority to recommend the designation of landmarks and historic districts and to adopt design guidelines for designated properties. (2001-Or-029, § 1, 3-2-01)

599.210. Designation criteria. The following criteria shall be considered in determining whether a property is worthy of designation as a landmark or historic district because of its historical, cultural, architectural, archaeological or engineering significance:

- (1) The property is associated with significant events or with periods that exemplify broad patterns of cultural, political, economic or social history.
- (2) The property is associated with the lives of significant persons or groups.
- (3) The property contains or is associated with distinctive elements of city identity.
- (4) The property embodies the distinctive characteristics of an architectural or engineering type or style, or method of construction.
- (5) The property exemplifies a landscape design or development pattern distinguished by innovation, rarity, uniqueness or quality of design or detail.
- (6) The property exemplifies works of master builders, engineers, designers, artists, craftsmen or architects.
- (7) The property has yielded, or may be likely to yield, information important in prehistory or history. (2001-Or-029, § 1, 3-2-01)

599.220. Nomination of property. Nomination of a property to be considered for designation as a landmark or historic district shall be submitted to the planning director on a nomination application form approved by the planning director and shall be accompanied by all required supporting information. A nomination may be made by any of the following:

- (1) A member of the heritage preservation commission.
- (2) A member of the city council.
- (3) The mayor.
- (4) The planning director.
- (5) Any person with a legal or equitable interest in the subject property. (2001-Or-029, § 1, 3-2-01)

599.230. Commission decision on nomination. The commission shall review all complete nomination applications. If the commission determines that a nominated property appears to meet at least one of the criteria for designation contained in section 599.210, the commission may direct the planning director to commence a designation study of the property. (2001-Or-029, § 1, 3-2-01)

Appendix A:

Brooks-Scanlon Lumber Company



An aerial view of the massive Brooks-Scanlon sawmill complex in Bend. Photo is from a B-S corporate publication and is from the Martin Moriesette collection.

History

In 1896 a group of lumbermen by the names of Dwight F. Brooks, Lester R. Brooks, Anson S. Brooks and M.J. Scanlon opened a sawmill in Nickerson, Minnesota. By 1901 these men had formed the Brooks-Scanlon Lumber Company and started constructing other sawmills in

Minnesota. Brooks-Scanlon started moving out of Minnesota when the supply of trees started to dwindle, and eventually the company had operations in Louisiana, Florida, Montana, British Columbia and Oregon.

The company commenced acquiring timberlands in central Oregon starting about 1905. Timber in the area was cheap, as without a means to ship finished product to waiting markets the trees held little value. The company could see that central Oregon was not going to be devoid of transportation forever, and it was content to wait for it to arrive.

The completion of the joint Oregon Trunk/Des Chutes Railway into Bend from the north in 1911 finally made large scale commercial timber harvests possible. By mid-August 1915 Brooks-Scanlon was ready to start operations in central Oregon, and on 1 September 1915 construction began on a new sawmill just south of Bend on the east bank of the Deschutes River. Work had just begun on the new mill when a fire struck, destroying the lumberyard, dry kiln and shed, for a total estimated loss of \$70,000. It was the worst fire in Bend's history up to that time. Construction of the mill resumed after the fire, and the sawmill went into production for the first time on 22 April 1916.



An early aerial view of the Brooks-Scanlon mill. Martin Morisette collection.

Most of the timber owned by the company at the time was located to the south and east of Bend, on the eastern fringes of the narrow pine belt that lay between the Cascade Mountains and the western edge of the high desert rangelands. The size of operations contemplated by the company required a railroad to bring the logs to the mill, and work on the logging railroad commenced shortly after construction of the mill began. By the end of 1915 a total of eight miles of railroad

had been completed and a second hand locomotive had been acquired from the Spokane Portland & Seattle Railway, which was the parent company of the Oregon Trunk. Grades on the railroad were generally held to a maximum of 2½ percent, with the steepest grade on the line found right out of the mill complex on the climb out of the Deschutes River Canyon, which was accomplished with the help of a switchback.

Initial output of the Bend mill was around 300,000 board feet of lumber per day. By early 1918 the logging railroad had grown to 18 miles, with a logging camp located five miles out of Bend. Three locomotives were on the roster by this time, and the skidding of logs from the cutting site to the railroad landing was being accomplished with horses and high wheels. Operations continued to expand quickly to the south and east to feed the ever growing appetite of the Bend mill. By 1922 daily production was up to 500,000 board feet, and the railroad rostered five locomotives and 160 log flats, with a pair of Clyde skidders and some McGiffert loaders working in the woods. Over 400 men were employed in the logging operations by this point, with the men based out of four camps.

By 1926 daily production had reached 625,000 board feet a day. The logging railroad by this point was 25 miles long, rostered 6 locomotives, and employed five McGiffert loaders at the landings. Twenty sets of high wheels and nearly 100 horses were still used to skid logs to the landings, although six brand new Caterpillar tractors were being tested. These production figures made B-S the second largest single timber producer anywhere in the state of Oregon.



The Brooks-Scanlon track layer at work. Jerry Lamper collection.

Operations continued to expand, with nearly 70 miles of railroad in use by the late 1930's. Tractors and arches took over completely in the woods. The farthest southern point reached by the logging line was Cabin Lake in northern Lake County. From that point branches spread to the northeast as far as Sand Springs, not far south of Millican, and west past South Ice Cave to Ooskan Butte. However, by 1942 the southern holdings of the company were nearly logged out, and cutbacks to the railroad followed as the available timber was exhausted. The Cabin Lake line was the first to go, followed quickly by the Sand Springs line. The railroad was cut back to China Hat, and by the mid-1940s the entire line southeast from Bend completely abandoned and removed. After the end of operations a good portion of logged over land in the McKay Butte-Arnold Ice Cave areas was used by the U.S. Army to conduct war games, with the old railroad grade turned into roads. After

the war a good portion of the railroad grade was converted into private truck roads.

The end of the line south of Bend did not mean the end of logging railroads, however, as in October 1943 the company started construction of a line to the northeast from Bend, towards the community of Sisters. To access this new line B-S was granted trackage rights over a short stretch of tracks owned by the Oregon Trunk (Spokane Portland & Seattle) that crossed the Deschutes River over a bridge. The first camp located on the new line was placed at Bull Springs, which was active until 1946 when the timber in the area was cut out. The final railroad-based log camp built by the company was then located at the junction of the McKenzie and Santiam highways just west of the small town of Sisters. The logging railroad was extended farther to the northeast, with branches built on both the east and south sides of Black Butte.

Since inception the Brooks-Scanlon operations in Bend had been operated under the title of the Brooks-Scanlon Lumber Company. On 11 September 1946 the Brooks-Scanlon Lumber Company was merged with Brooks-Scanlon Corporation of Foley, Florida, to create Brooks-Scanlon Inc.

By the mid-1930's locals were getting increasingly concerned about the ability of the forest products industry in Bend to sustain operations over the long term. The idea and concept of a sustained yield harvest was talked about, but a study done in 1937 concluded that the combined potential output of both the Brooks-Scanlon and Shevlin-Hixon mills were four times what the surrounding woods could provide on a sustained yield basis. By 1944 the two sawmills had a combined actual output of 250 million board feet per year, but by this time the remaining timber could only provide a sustained yield of 82 million board feet a year. By 1950 it was clear to both companies that the timber supply to keep both mills in Bend active was not there anymore, and in the end the solution worked out between the two saw Brooks-Scanlon buy out the Shevlin-Hixon holdings in and around Bend. The Shevlin-Hixon mill closed for good four months after the takeover.



The Brooks-Scanlon enginehouse in Sisters. Photo by and courtesy of Jerry Lamper.

At the time of the B-S buyout Shevlin-Hixon had one active logging railroad operation that was located southeast of Chemult in Klamath County. The railroad connected with the Great Northern line at Chemult, and logs from that operation were sent north to Bend over GN rails. The B-S takeover had little impact on the former S-H woods operations except that the logs were delivered to the B-S mill after the S-H mill closed. Only one S-H locomotive was re-lettered to reflect the change in ownership, and the rest of the S-H locomotive fleet operated until the end of operations wearing S-H lettering. The operation out of Chemult lasted until 1952, when the timber ran out and the rails were taken up, only to be laid down again at a point known as "The Timbers", which was five miles north of Gilchrist and three miles west of the GN mainline. The ex-S-H locomotives and equipment were used to bring logs from The Timbers north of Bend until 1954, when that line was closed and the rails removed. Following the end of operations on The Timbers line all former S-H locomotives were brought north to Bend, where they languished in storage for a little while before being scrapped.

In 1952 Brooks-Scanlon decided to upgrade the railroad to Sisters. Heavier rails and treated ties were installed, and a couple small trestles were filled in. The log car fleet was re-built with automatic air brakes, and other modernizations were made to the rolling stock. Two of the old McGiffert loaders were converted to diesel power by removing the original boiler and hoisting mechanisms from the frame, then installing the cabs and booms from a diesel shovel and a diesel powered locomotive crane in their places. The pair functioned well in the loading of log cars up until the end of operations. The biggest change, however, was in the locomotive department. After testing various diesel demonstrator models, the company purchased two new diesel switchers from the American Locomotive Company in 1952, which allowed for the retirement of most of the steam power.

The railroad continued to run until 1956, when a new logging superintendent decided to try a season without the railroad. The railroad sat silent until September of that year, when it was re-activated to start bringing logs down from Bear Springs on the Sisters Line. The railroad saw extensive use during September and October, as the company was trying to build up enough of a cold deck to sustain operations of the mill while the change over from rail to truck logging was finalized. By early November the last logs were delivered to the mill by rail.

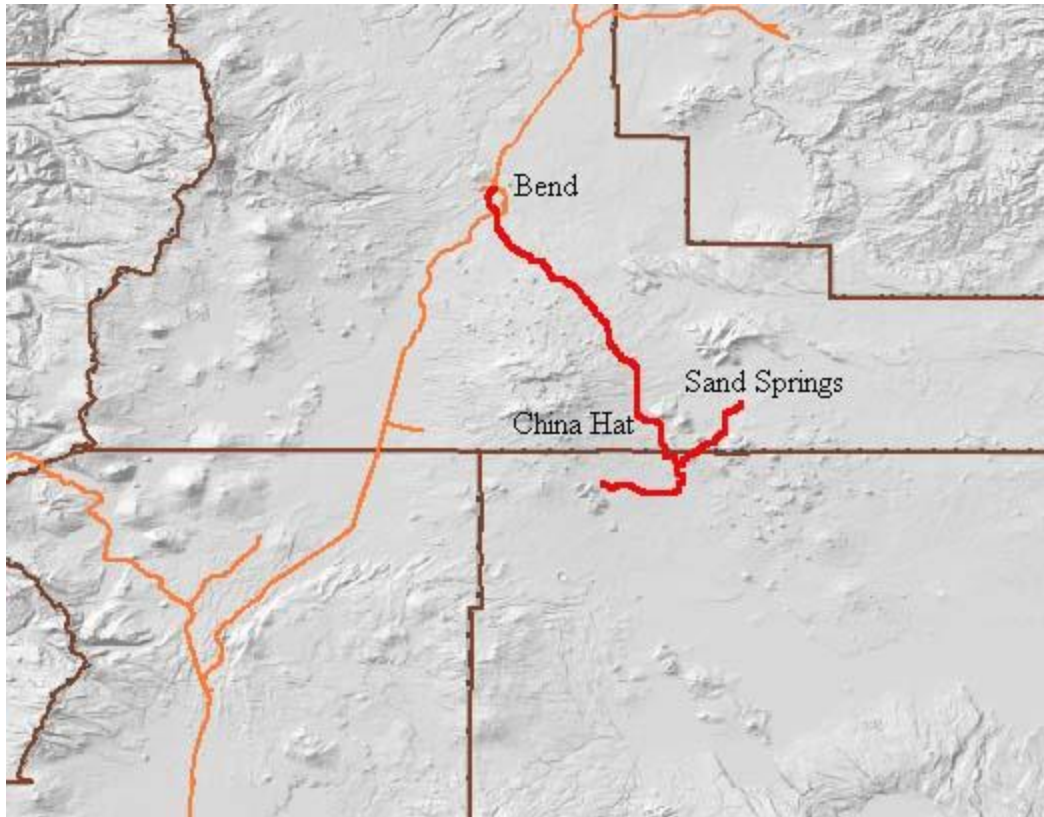
On 14 November 1956 the track crew started the process of scrapping the railroad. Work progressed steadily through the winter, and the job was completed on 9 February 1957. The roadbed was converted into a private truck road, and the era of logging railroads out of Bend came to a close. All equipment save for a tracklayer, a locomotive crane, a caboose, a snowplow, a few ballast hoppers and some flatcars were disposed of, with the diesels going to the Edward Hines Lumber Company for use on their operation out of Seneca, OR, and the log flats going to the Canadian Forest Products railroad on Vancouver Island, British Columbia, and to the Georgia Pacific operations in Samoa, California and Coos Bay, Oregon. The balance of the railroad equipment remained in storage at the mill until the land they were located on was needed for a major mill expansion, at which time it was scrapped and the last of the rails in the mill complex were removed.

The Brooks-Scanlon mill remained active until 1980, when it was merged into the Diamond International Corporation. The sawmill remained open and active until 1994, when it was finally closed. Most of the sawmill buildings have been torn down, with the entire mill site now turned into an upscale shopping facility know as "The Old Mill District". The old railroad grade towards Sisters is still very much in evidence, as is part of the old Sisters camp and the former enginehouse at Sisters. Both of the diesels still exist, with one in Washington and the other in South Dakota. One of the steam locomotives also exists in a park in Corvallis, Oregon.

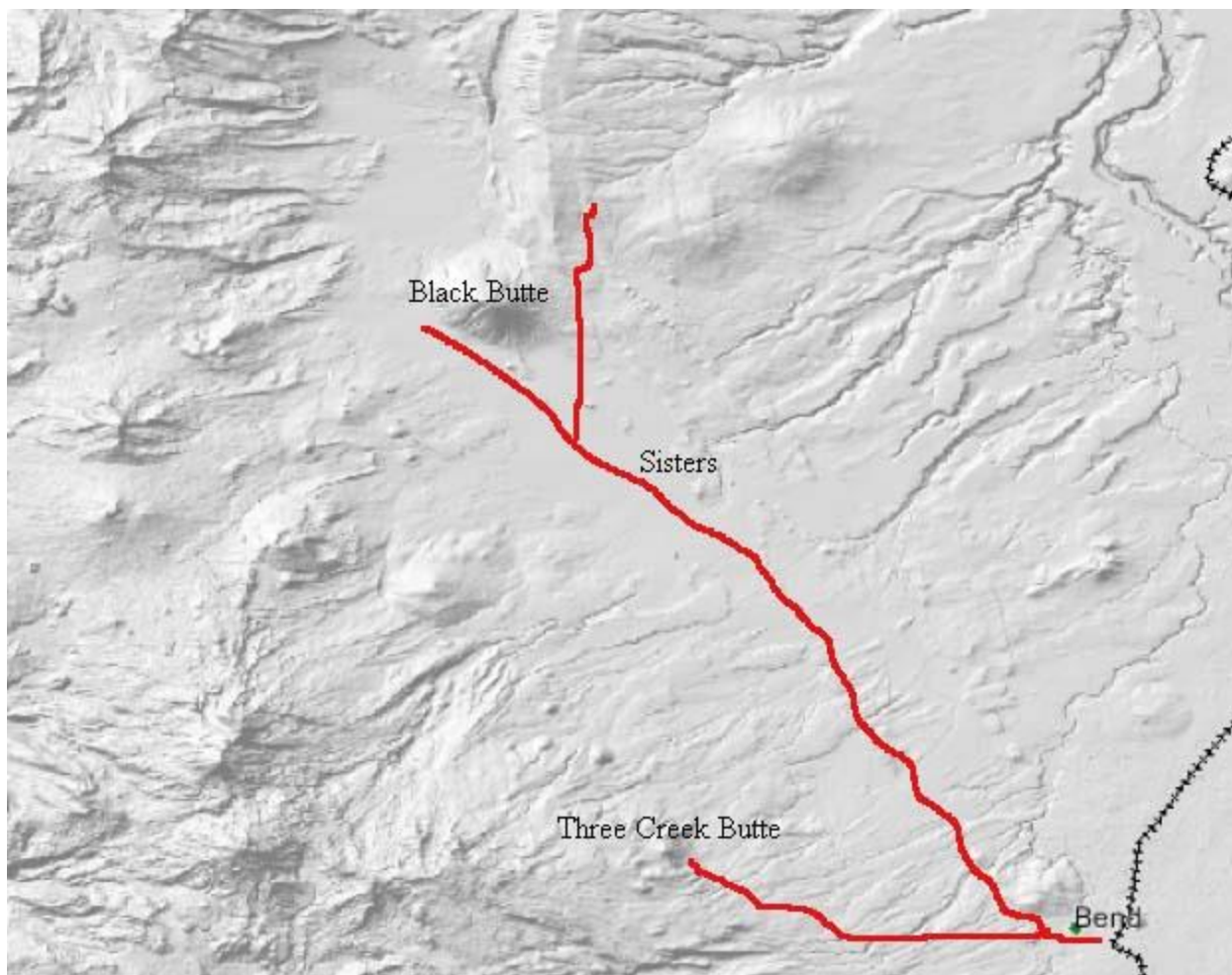


One of the many remaining imprints that Brooks-Scanlon left in the Bend area...the sign for Brooks Camp road, near Sisters. Jerry Lamper photo, used with permission.

Maps



The China Hat line. Red line shows the approximate location of the mainline- the many branches built off of the mainline are not shown on this map.



The Sisters Line. Again, red line shows the approximate location of the mainline- the many branches built off of the mainline are not shown on this map.

Locomotive roster

Underlined numbers indicate a link to a page of pictures of that locomotive.

#1- Baldwin 4-4-0, c/n 6972, built 1883. Built as Spokane & Inland Empire #4, to Spokane Portland & Seattle #56 1915, to Brooks-Scanlon Lumber Company 1915. Retired 1922, scrapped shortly afterwards.

#2- Schenectady 2-6-0, c/n 2872, built 8/1889. Cylinders 18x24, Drivers 57", Boiler Pressure 155 lb., Tractive Effort 17,970 lb., Weight 108,100 lbs. Built as Oregon Railway & Navigation Company #92; to Union Pacific #1211; to Oregon Railway & Navigation Company #107; to Oregon-Washington Railway and Navigation #107; to Union Pacific #4204; to Bercules Sandstone in 1915; to Brooks Scanlon #2 2/1916. Sold to City of Prineville Railway as their #2 in 1925; Scrapped 1951.

#3- Lima 3-truck Shay, c/n 2965, built 3/1918. Cylinders 12x15, Drivers 36", Boiler Pressure 200 lb., Tractive Effort 30,400 lbs, Weight 70 tons. Purchased new. Sold to Bend Iron Works for scrap 1953.

#4- Baldwin 2-8-2, c/n 52726, built 12/1919. Cylinders 18x24, Drivers 44", Boiler Pressure 180 lb., Tractive Effort 27,000 lbs., Weight 145,000 lbs. Purchased new. Scrapped.

#5- Baldwin 2-8-2, c/n 56399, built 5/1922. Cylinders 18x24, Drivers 44", Boiler Pressure 190 lb., Tractive Effort 28,600 lbs., Weight 144,000 lbs. Purchased new. To Georgia-Pacific Corporation #5. On display in Corvallis, OR.

- Baldwin 2-8-2, c/n 56290, blt 3/1922. Cylinders 18x24, Drivers 44", Boiler Pressure 190 lb., Tractive Effort 28,600 lbs., Weight 144,000 lbs. Purchased new. Scrapped.

1st #7- Baldwin 2-8-2, c/n 58362, built 4/1925. Cylinders 18x24, Drivers 44", Boiler Pressure 190 lb., Tractive Effort 28,600 lbs., Weight 144,000 lbs. Purchased new; Renumbered Brooks-Scanlon #8. Sold to Valley & Siletz Railroad #56 1939. Scrapped.

2nd #7- Baldwin 2-8-2, c/n 56291, built 3/1922. Cylinders 18x24, Drivers 44", Boiler Pressure 180 lb., Tractive Effort 28,600 lbs., Weight 144,000 lbs. Built as Brooks-Scanlon-O'Brien #2, Stillwater, British Columbia; to Brooks-Scanlon 2nd #7. Scrapped.

- Same machine as 1st #7 above.

- Alco S-3 diesel electric switcher, c/n 79563, built 5/1952. 660 horsepower, 40" drivers, 6-cylinder model 539 engine, Weight 199,000 lbs. Purchased new. To Oregon & Northwestern #101 1956; to Longview Fibre #7001; to Battle Ground, Yacolt & Chelatchie Prairie Railroad Association. Currently in storage near Yacolt, WA.

#102- Alco S-3 diesel electric switcher, c/n 79774, built 5/1952. 660 horsepower, 40" drivers, 6-cylinder model 539 engine, Weight 199,000 lbs. Purchased new. To Oregon & Northwestern #102 1956; to City of Prineville #103; to Kewash Railroad #103, Keota, Louisiana; to Dakota Southern Railroad. Currently stored in South Dakota.

In addition to the above Brooks-Scanlon inherited six additional Baldwin 2-8-2's with the Shevlin-Hixon lumber company in 1950. The six were S-H #2, #4, #5, #6, #7, and #8. Only the #4 got Brooks-Scanlon lettering after the purchase, and B-S renumbered it S-H 4 to avoid any confusion with its own #4. All of the others remained in full Shevlin-Hixon markings until their retirement.

References

Books

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"Green Gold: The incomplete, and probably inaccurate, history of the timber industry in parts of Central and Eastern Oregon from 1867 to near the present". Martin Gario Morisette, self published, 2005.

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"Brooks-Scanlon's Diesel McGifferts" by Martin Hansen, Winter 1986 *Timberbeast*: Pgs 18-23,27.

"Closing the Lumberman's Frontier: The Far Western Pine Country" by Thomas R. Cox, July 1994 *Journal of the West*: Pgs 59-66.

"Diesel Logging Locomotives" by John Taubeneck, Pete Replinger, Patrick Hind and John Henderson, August-October 1996 *Tall Timber Short Lines*: Pgs 10-31.

Appendix B: Article, 1987

Minneapolis Version of a Venetian Palace

by Evadene Burris Swanson

When Anson S. Brooks, grain dealer and lumberman, built his dream mansion at 2445 Park Avenue in 1907, he planned for the needs and hobbies of his small family. Eighty years later on a rainy May Day morning, his granddaughter, Polly Brooks Hollern, and her family toured the building with its present owner and occupant, Howard Kleyman, lawyer. Hollern and Kleyman shared each other's enthusiasm for the home's many fireplaces, its Gothic windows and balconies, its beautiful woodwork, its special hideaway cubbyholes, and its other amenities. Their exchange of details revealed a long list of surprises, improvements, and successive uses of the mansion, first as a home and now as an office building.

Polly's grandfather was fifty-five years old at the time he built the house. He had shared in the prosperity that wheat and lumber brought to Minneapolis in its first half-century. Brooks had been only four when his doctor-father brought his family to the Minnesota Territory in 1856 to practice medicine and raise wheat on a farm between Wabasha and Winona. Dr. Brooks ran a mill in

Minneiska, a newly platted village on the Whitewater River near the Mississippi. Farmers in the 1850s and 1860s hauled their grain in wagons to the closest mill for grinding. The coming of the railroads in the 1870s brought elevators for storage at the depots of small towns and boxcars to send the grain to the large mills at St. Anthony Falls.

Anson Brooks and his brothers gained their first experience in the grain business helping out on the family farm and mill and were soon attracted to Minneapolis where they formed an elevator company, had an office in the Grain Exchange, and shared in the success of the milling industry. After 1900, Anson turned to lumber, finding new sources in British Columbia and Florida to replace the dwindling supply in northern Minnesota.

As one of the recognized leaders in Minneapolis, Brooks joined others in bringing the Father of Waters sculpture from Rome to the atrium of the then-new County Building (now City Hall) in 1906, and his name is on the statue's plaque. At the time, Brooks was living at 2415 Park but he decided to erect a more elaborate house further down the block. He chose Long and Long, popular architects of the period, and C.F. Haglin, an equally prominent architect-turned-contractor, to design and build his Venetian Gothic mansion inspired by the palace of the Doge (chief magistrate) of Venice.

Recognizing that horses were on the way out, the builders provided a garage, not a carriage house, and included a turn-around so the driver of the Brooks' automobile could avoid backing it out. This was in contrast to some of the Brooks' neighbors like George W. Peavey at

2210 Park and Charles M. Harrington at 2540 Park (now the Masons' Zuhrah Temple) who built stables with living quarters for grooms. The Turnblad home at 2600 Park (now the American Swedish Institute) had a turn-around for the family's electric car and even a special lift to lower it into the basement for washing.

The *Western Architect* of December 1909 carried a handsome photograph and floor plans of the Brooks mansion. The photo revealed that the building had a flat roof and that its Gothic arched windows and balconies were up two stories unlike those of the Venetian original which were at ground level not far from canals with gondolas. The Brooks home reflected the movement away from the ponderous Richardsonian Romanesque architecture of the 1880s and 1890s to a lighter touch. In the mid-nineteenth century John Ruskin had interpreted Venetian Gothic architecture as a reflection of domestic and national virtue, and in 1899 Boston artist Maurice Prendergast had painted the Doge's Palace. At a time when Prairie School architecture was becoming popular in the Midwest, the Brooks mansion provided an interesting contrast.

The architects' drawings and floor plans were preserved by the firm's successors. Alan Lathrop secured them for the collections of the Northwest Architectural Archives of the University of Minnesota ten years ago. They show interesting details like gargoyles (not in existence today) on the south facade and leaded and art-glass windows.

The south-facing rooms, from west to east, were the living room, dining room, kitchen with butler's and cook's pantries, and servants' dining

Evadene Burris Swanson earned her doctorate in history at the University of Minnesota under the direction of Theodore Blegen. She has written two books on the history of northern Colorado and numerous articles that have appeared in such publications as Minnesota History, Yearbook of the American Philosophical Society, and American Scandinavian Review. Her article on Munsingwear was published in the Winter 1987 issue of Hennepin County History.

room. An open passageway separated these from the garage and chauffeur's quarters. On the north, the formal entrance from Park Avenue led to the library, now Howard Kleyman's office, with its Circassian walnut woodwork and fireplace. Next came the grand staircase, a coat closet, and toilet facilities.

The second floor provided nine bedrooms and five bathrooms, a billiard room, and a linen room. The third floor added more bedrooms, a trunk room, a darkroom, and a sewing room. The huge house provided more space than Anson and Georgia Brooks really wanted, and after awhile they became tired of climbing the front stairway, so in 1919 they turned it over to their son Paul and built a smaller home at 2545 Park (now the Thomson Brothers Funeral Home). There Georgia had a screened tea house, a conservatory, and a special garden. She enjoyed both her flowers and her grandchil-

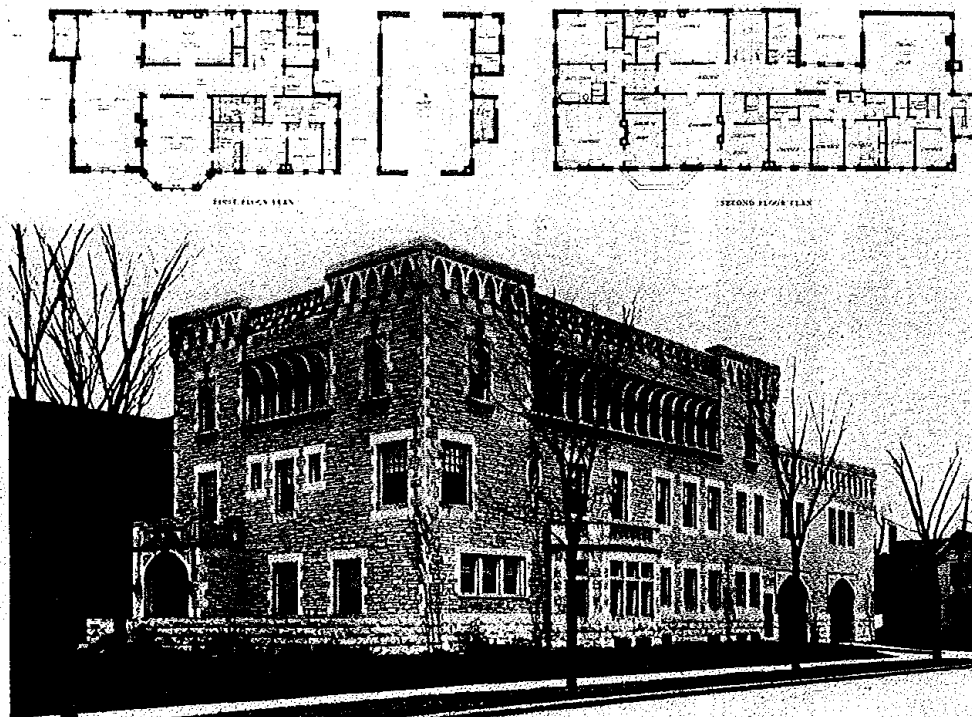
dren, who lived just a block away.

Polly Hollern cherishes some five hundred photographs of family events on Park Avenue. She remembers her father stretching a line across the second-floor balcony to hang his wild ducks to season after a hunting trip. One time her brother fell from this area, suffering a concussion when he landed on the pavement below. John Hollern chuckles about the hazards of courting Polly. He was a young lawyer working for Northern States Power. A kidnapping threat alarmed the family, so Polly's father hired a "lady detective" to guard the residence. She wore black and often concealed herself in the shadowy corners or drapes, so in saying goodnight the young couple never knew if they had a hidden chaperone.

During the Depression, the Brooks' budget was not sufficient to keep servants on the scale of earlier days, but some of them were allowed to occupy their rooms and work

elsewhere until the economy improved. By the late 1930s, selling the house seemed the wise course, and a business school and the Lutheran Church made use of the space until 1977 when Howard Kleyman in his search for an "office with a fireplace" discovered it. His friend, Tom Meyer, of Meyer, Scherer, and Rockcastle, architects, provided advice on how best to meet modern building standards and air-conditioning and heating requirements. In the process, Kleyman invaded Polly's old favorite hiding place full of spiders and cobwebs.

As an onlooker in this tour, I felt privileged to share in the exciting story which began with the inspiration of the Doge's Palace in Venice, included Polly Hollern's vivid memories of her childhood in the mansion, and brought us to Howard Kleyman's well-earned delight with his superb example of adaptive restoration. ☆



Minnesota Collection, Minneapolis Public Library

THE WESTERN ARCHITECT
DECEMBER
1908

RESIDENCE AND GARAGE OF A. S. BROOKS, MINNEAPOLIS, MINNESOTA
Loom, Lawrence and Loom, Architects

Appendix C: Original Building Permits

<div> <div>(OVER) Card #1</div> <div>INSPECTOR OF BUILDINGS</div> <div>X</div> </div>					
LOCATION 2445 Park Ave.					
LOT 7-8 BLOCK 2 ADD. Bell Bros 2711 2889 0087 2444					
PERMIT NO.	CONSTRUCTION	DATE	CONTRACTOR	COST	O. K.
B 69794	51x118.8 fdn dwlg	11-24-06	B. Aronson	6000.	
B 72759	51x118.8 sto br dwlg	7-30-07	C.F. Hoglin	40000.	
G 847	H." htg plt	8-1-07	J.P. Sweigert	3000.	
D 35560	Plbg	8-1-07	J.P. Sweigert	3000.	
F 23243	Elec	11-6-07	Mpls Elec Eons. Co.	2000.	
F 24301	Elec	3-2-08	New Eng. F. & C Co.	35.	
D 37578	Plbg	3-17-08	J.P. Sweigert & Co.	4000.	
F 27333	Elec gar	12-1-08	Pearson & Wilcox	300.	
F 51237	Elec	10-14-12	Mpls Elec Cons. Co.	75.	1-3-17
F 90781	Elec	12-29-16	Mpls Elec & Cons Co.	20.	1-3-17
D 113988	Plbg	10-3-18	M. Cogwin	230.	11-22-18
D 176430	Plbg	9-23-25	M. Mattson	180.	
D 210641	Plbg	8-15-29	B.H. Nelson	225.	9-16-29
F 263415	Elec	10-19-33	R.L. Stevens	900.	11-16-33
B 254322	Add. School <i>stors</i>	8-2-38	J.A. Johnson	500.	
D 284791	Plbg.	8-15-38	Lamb P & H Co.	1300.	9-23-38
G 27282	Boiler Repl.	11-16-39	Wm. Carlson P & H Co.	1200.	2-20-40
O-4124	Stoker	12-22-42	A.E. Jacobson Mch. Wks.	450.	
F-356137	Motor for stoker	12-31-42	Paragon E. Motor Co.	35.	

<div> <div>(OVER) Card #1</div> <div>INSPECTOR OF BUILDINGS</div> </div>					
LOCATION 2445 Park Ave.					
LOT 7-8 BLOCK 2 ADD. Bell Bros. 2711 2889 0087 2445					
PERMIT NO.	CONSTRUCTION	DATE	CONTRACTOR	COST	O. K.
B-283553	Alt. dwlg. to <u>office</u>	7-25-45	Henry Peterson	1,500.	
F-367481	Alts.	8-14-45	O.B. Thompson	200.	1-2-46
D-353403	Plbg.	8-22-45	Mooneys	300.	
F-372369	Fixts.	1-2-46	Wm. A. Anderson & Co.	1,500.	1-2-46
F-391627	Wiring & fixts.	1-29-47	Carl G. Lindell E. Co.	150.	
D-370642	Sinks	2-6-47	Grand P&H Co.	250.	
O-6466	Reprs. to Stoker	2-14-47	E. J. Morrow Co.	40.	
N-16388	Oil Burner	8-19-47	Oil Burner Serv.	2,270.	
F-398632	Motor for o.b.	9-26-47	Bates Elec. Service	25.	
D 478406	Rpl gas wat. htr.	12-15-52	Nicollet Plbg.	150.	
D-488560	Developing sink	8-2-53	Wm. Carlson	885.	
B337486	Alts to office bldg				
	for audio-visual dept	10-5-53	Augustana Luth Church	3500.	
F 500686	Fixt. Wiring	10-21-53	Carl G. Lindell	1,000.	
B338543	Int alts Bldg	11-27-53	R C Elvin Co	5000.	

CARD # 2

INSPECTOR OF BUILDINGS

LOCATION 2445 Park Ave.

LOT 7-8 BLOCK 2 ADD. Bell Bros.

2711 2889 0087 2448

PERMIT NO.	CONSTRUCTION	DATE	CONTRACTOR	COST
F 503124	Fixtures, Wiring	12-9-53	Carl G. Lindell	700.
G 48158	Inst. & alt. h.w. htg.	1-6-54	Wm Carlson	1000.
F 505944	Wiring & fixtures	3-1-54	Carl G. Lindell	500.
F 507134	Fixtures	4-6-54	Carl G. Lindell	475.
F 512788	Fixt. Wiring, Altr's.	9-24-54	Carl G. Lindell	1,000.
M 107731	Inst. gas burner	8-18-55	Automatic Gas Heat	1,350.
F 523679	Gas & Oil Comb.	9-8-55	Ted's Elec. Service	100.
N 25090	Repl. oil burner	9-12-55	Larson Mac Co.	1,200.
F 534847	Fixtures, Wiring	9-4-56	J.M. Christianson Elec.	900.
G 53170	Alt. H.W. htg	10-24-56	Wm. Carlson P&H	500.
F 539385	Altr's. New Service	1-28-57	J.M. Christianson Elec.	300.
F 552526	31 Motors, 400 Amp. Serv.	5-29-58	do	1,500.
D 669413	water closet	2-1-66	Breitner & Hyser	125.
D 669471	wtr clo. basin	2-3-66	Breitner & Hyser	300.
P 53773	Instl. Vent. Sys.	2-16-66	Fred Vogt & Co.	25.
F 623526	mtr for gas htg plant	10-20-66	Samsel Electric	60.
M 144975	Instl gas conv. burner	1-16-67	Oil Burner Service	500.
N 27399	Instl oil burner	1-16-67	Oil Burner Serv.	1400.

F-33 8-1952 8M

CARD #2

INSPECTOR OF BUILDINGS

LOCATION 2445 Park Ave.

LOT 7-8 BLOCK 2 ADD. Bell Bros.

2711 2889 0087 2448

PERMIT NO.	CONSTRUCTION	DATE	CONTRACTOR	COST
F 654584	wiring	7-22-70	Christianson Elec.	200.
B 433751	Flat roof	3-23-72	Milton Johnson Roofing	420.

F-33 8-1952 8M

Appendix D: May 26, 2013, *Star Tribune* Article (<http://www.startribune.com/lifestyle/homegarden/208850661.html>)

**All photos courtesy of Mike McCaw at Spacecrafting (<http://www.spacecrafting.com/>), for use on MLS, except where noted.*

Homegazing: Park Avenue's Venetian palace

- Article by: [LYNN UNDERWOOD](#), Star Tribune
 - Updated: May 28, 2013 - 12:49 PM
-

A lumber baron's 1907 dream home awaits a 21st-century owner, with help from a neighborhood history buff.

A lumber baron's 1907 dream home awaits a 21st-century owner, with help from a neighborhood history buff.

The Anson Brooks mansion has no servants or aristocrats currently living inside its mahogany paneled rooms.

Still, Park Avenue historian Ryan Knoke affectionately refers to it as [Minneapolis'](#) own "Downton Abbey."

"Architecturally, it has a similar flavor to the Gothic Highclere Castle where the series is filmed," said Knoke, who is a huge fan of the PBS British period drama. "And when Paul Brooks lived there, he had 10 servants. He really enjoyed the good life."

The Venetian Gothic home at 2445 Park Avenue has its own storied past. In 1907, lumber baron Anson Brooks hired the architectural firm Long and Long (which also designed Minneapolis City Hall and the Lumber Exchange Building) to design a 15,000-square-foot dream home for his family. He chose a large city lot on prestigious Park Avenue, a stylish boulevard lined with architect-designed residences. The house cost \$58,335, with a whopping \$12,000 just for utilities. Brooks' budget was quite extravagant, considering the average home cost \$3,000 in the early 1900s.

"It had five bathrooms on the second floor, at a time when many homes didn't even have plumbing," said Knoke, who researched the mansion's history for his popular Park Avenue summer walking tours. As one of the city's first automobile owners, Brooks built a garage instead of a carriage house in the back. "It had a state-of-the-art car turntable so the chauffeur could pull out nose first," said Knoke.

The head-turning limestone exterior is a "rare example of the Venetian Gothic style in the Twin Cities," wrote architectural historian Larry Millett in "AIA Guide to the Twin Cities." In fact, it was modeled after Doge's Palace, a magnificent landmark in Venice, said Knoke. "It looks like a little piece of Italy plopped down on Park Avenue."

With the mansion's sandstone quoins, elaborate parapets and lancet windows, it's easy to mistake it for a church rather than the former home of a rich businessman. "The third-floor Gothic arched colonnades are just fabulous," said Knoke. "Sitting on the veranda, you feel like you're in Venice."

Many servants

The urban estate remained in the Brooks family for nearly 30 years. In 1924, Anson and his wife, Georgiana, downsized to a 12,000-square-foot house they built a block away, which is now the Thomson-Dougherty Funeral Home. Their son Paul moved into the Brooks mansion, living there with his children and many servants until the late 1930s.

Over the years, the sprawling three-story home has housed a business school, a Lutheran church and a law firm. In 1999, current owner Lemna Technologies relocated its offices inside the 106-year-old Park Avenue landmark.

"Our company was expanding ... and wanted an elegant building for our international clients," said Poldi Gerard, vice president of marketing for the Minneapolis-based wastewater-treatment company.

Elegant is an understatement. After Gerard walked through the original glass-and-wrought iron door, she was transfixed by the home's well-preserved, early 1900s features, from the grand barrel-vaulted hallway to the two-story Art Nouveau stained-glass window above the landing of the mahogany staircase. The interiors are a showplace for a lumber baron who had access to and appreciation for the finest hardwoods, said Knoke.

Lemna has held countless receptions for foreign dignitaries, ministers of the environment and government officials in the distinctive library, which is paneled with Circassian walnut. "We created a British club atmosphere with club chairs in front of the fireplace," said Gerard.

The company made only minor interior modifications, such as putting up walls in the third-floor ballroom to create a conference room and boardroom. Bedrooms were used for offices. "It was absolutely perfect," she said. "Visitors were impressed."

Today, Lemna is downsizing and focusing on domestic operations, and the mansion is far too big, said Gerard. "It's a magnificent space, and the main floor is so beautiful and livable. I hope no one will chop it up and paint the wood."

When the company decided to sell, Gerard called Knoke, who last summer asked her to open the mansion's main floor for one of his Park Avenue walking tours. "He's Mr. Park Avenue," she said. "I wanted his advice on marketing the home's beauty and history."

Knoke has taken a personal interest in helping find the right owner for the mansion. He's hosted several events and teamed up with Preserve Minneapolis and other local preservation advocates, including Nicole Curtis from the DIY Network show "Rehab Addict," to help educate the public about the architectural and social history of Park Avenue. "A positive public perception is the key to getting people to want to preserve and restore these beautiful old homes," he said.

Knoke was excited to hear that after 14 years, the historic landmark mansion would be back on the market. “If a loving owner buys it and lives there, it would be truly precedent-setting,” he said. “It would be the first time someone used a Park Avenue mansion as their home since the Cowles family moved out in 1983. It would show a renewed interest in investing in Park Avenue’s mansion district.”

So what about him? No doubt, he’d be the ideal steward for the historic, century-old beauty.

“I would move in tomorrow — if someone wanted to donate the mansion to me,” he said.

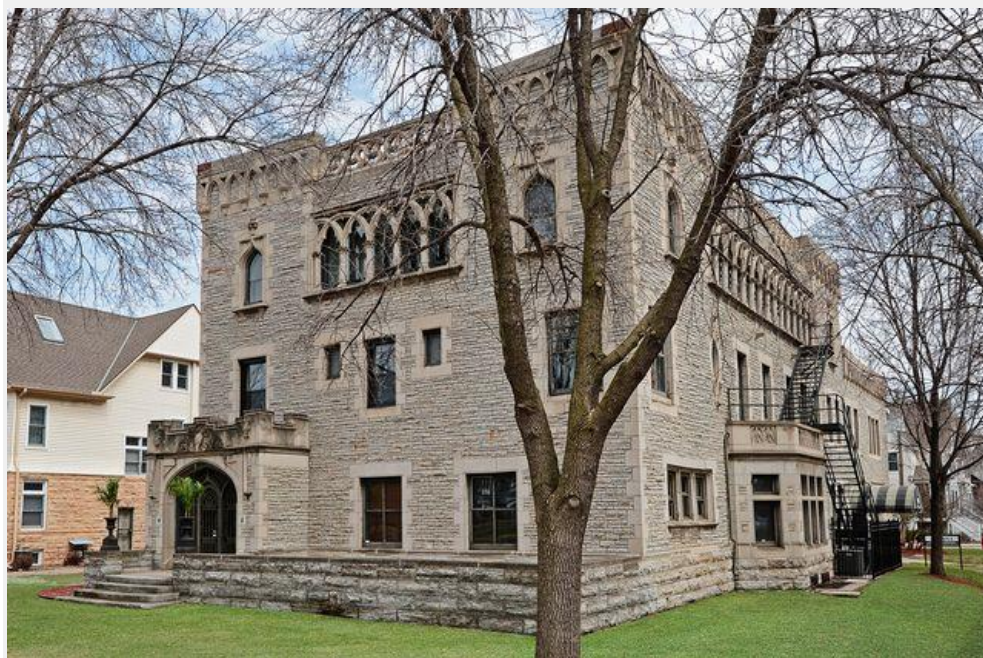
Other features

- The three-story limestone home boasts four bathrooms, 12 bedrooms, as well as a sewing room and sitting room on the upper levels.
- Eight fireplaces with surrounds ranging from mahogany to Egyptian marble.
- The home has no kitchen, just a break room in the basement. “The original kitchen, butler’s pantry and servant’s dining room are storage space, but could be restored to their original use or combined into one very large custom kitchen,” said listing agent Constance Vork.
- The billiards room features an Arts and Crafts quarter-sawn oak fireplace. “It was ahead of its time and a precursor to Arts and Crafts becoming popular in the Twin Cities,” said Knoke.
- A walk-in vault in the basement still works.
- An underground tunnel leads from the basement to the heated garage.
- Furniture sales are negotiable.

Constance Vork of Lakes Area Realty has the listing,

612-396-4046, www.lakesarearealty.com.

Lynn Underwood • 612-673-7619



The Anson Brooks Mansion, designed by prolific architects Long & Long in the Venetian Gothic style, boasts a limestone exterior with accents of sandstone quoins, window casings, and elaborate gothic arched parapets, lancet windows, and colonnades.



The stunning original wrought iron front door draws you in to this gracious home.



Step in to the grand front vestibule and foyer featuring stained glass, built-in bench seat, and a combination of exotic hardwoods.



Make a dramatic entrance from the porte cochere when you step into the stunning barrel-vaulted vestibule and foyer and onto the grand staircase, all finished in the highest-quality, hand-selected mahogany.



The grand staircase landing features a soaring original two-story Art Nouveau stained glass window, trimmed in mahogany and topped by Gothic arches.



Light a fire and settle in with a good book in the sumptuous surroundings of the library's carved Circassian walnut finishes.



Entertain in the spacious living room, finished entirely in mahogany and featuring a stunning floor-to-ceiling fireplace with Egyptian marble surround and gorgeous built-in bookcases with original Prairie-style leaded glass doors.



The formal dining room, finished in mahogany and featuring beamed ceilings, built-ins, and original marble window seats with decorative grillwork is the perfect setting for your next dinner party.



The original, walk-in Brooks family vault is still intact, including its hand-painted door.



The beautiful third-floor veranda, featuring a Venetian Gothic colonnade, will quickly become your favorite private retreat.



Detail of third-floor Venetian Gothic colonnade.



Prolific Architects Long & Long found inspiration for their design in the famous Venice landmark Doge's Palace, perhaps most evident as viewed from the mansion's south-side elevation.



Northwest-side elevation.



Southeast-side (rear) elevation. (photo by Montana Scheff)



Northeast-side (rear) elevation. (photo by Montana Scheff)



The grand front terrace is the perfect setting to relax or entertain friends.



The porte cochere connects the original garage to the mansion and features an impressive hardwood beamed ceiling.



Detail, rear entry door off of porte cochere featuring beautiful wrought iron work and leaded glass sidelights.



The 18' x 43' barrel-vaulted grand hall, finished in mahogany, makes for a dramatic entrance into any one of the home's elegant rooms.



You'll love the spaciousness of the beautiful master bedroom featuring original columned fireplace with highly unusual leaded glass overmantel.



The second of three bedrooms to feature a fireplace, this one boasts a beautiful tiered mantel and original tile work.



Shoot a game of pool—or just relax—in front of the massive Prairie-style fireplace in the original Billiard Room, finished entirely in quarter-sawn white oak.

Appendix E: Letter of Support from Larry Millett

From: larrymillett@comcast.net

May 23, 2013

Support for Historic Designation of the Brooks Mansion, 2445 Park Avenue

Dear Heritage Preservation Commissioners:

The Anson Brooks Mansion, with its rare Venetian Gothic styling, is unique in Minneapolis and all of Minnesota. It deserves historic designation both on the basis of its outstanding architecture and its association with one of Minneapolis's most prominent families.

Larry Millett
Architectural Historian

Appendix F: Letter of Support from 2445 Park Avenue's Immediate Neighbor

CITY HOMES ON PARK AVENUE ASSOCIATION

c/o New Concepts Management Group, Inc.

5707 Excelsior Blvd., St. Louis Park, MN 55416

phone: 952-922-2500 fax: 952-922-5400 e-mail: john@ncmgi.com

May 30, 2013

Minneapolis Heritage Preservation Commission
Public Service Center
250 S. 4th St. #300
Minneapolis, MN 55415

Dear Minneapolis Heritage Preservation Commission,

The City Homes on Park Avenue Homeowner's Association, consisting of 29 units on Park Avenue and Columbus Court between 24th and 25th Streets, asks that you please support the nomination for historic designation of the Anson S. Brooks mansion at 2445 Park Avenue.

As immediate neighbors to the north of this splendid Minneapolis landmark, the Homeowners Association of City Homes on Park Avenue takes great pride in its block, in its homes, and in the surrounding blocks of the historic "Mansion District" of Park Avenue. We believe that the Anson Brooks Mansion, with its unique architectural style and association with one of the city's most influential early families, is worthy of the honor and distinction that goes along with historic designation. Indeed, to our knowledge there is no other structure like it in the entire Twin Cities area, and even well-known architectural historian Larry Millett refers to the Brooks mansion as a "rare example of the Venetian Gothic style in the Twin Cities" and like "a little piece of Venice on Park Ave."

We are proud of our block's "little piece of Venice" and wish to see it honored and preserved for future generations to admire. Therefore, please support the historic designation of one of Park Avenue's—and our City's—crowning jewels: the Anson S. Brooks mansion.

Sincerely,

Travis Karstad
President, City Homes on Park Avenue Homeowner's Association

Cc: Board of Directors